

# LONE WOLF AND CUB

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達  
狼

VOLUME 9  
ECHO OF  
THE ASSASSIN

By KAZUO KOIKE  
& GOSEKI KOJIMA



孟連水狼

LONE  
WOLF  
AND  
CUB



story  
KAZUO KOIKE  
art  
GOSEKI KOJIMA



DARK HORSE MANGA™

translation  
**DANA LEWIS**  
lettering & retouch  
**DIGITAL CHAMELEON**  
cover illustration  
**FRANK MILLER with LYNN VARLEY**

publisher  
**MIKE RICHARDSON**  
editor  
**MIKE HANSEN**  
assistant editor  
**TIM ERVIN**  
consulting editor  
**TOREN SMITH for STUDIO PROTEUS**  
book design  
**DARIN FABRICK**  
art director  
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Published by Dark Horse Manga, a division of Dark Horse Comics, Inc.  
In association with Sorisha Inc.

Dark Horse Comics, Inc.  
10996 SE Main Street, Milwaukie, OR 97222  
[www.darkhorse.com](http://www.darkhorse.com)

First edition: May 2001  
ISBN 978-1-56971-500-9

9 7 6 10 8 6 4

Printed in Canada

*Isamu Wolf and Cub Vol. 9: Duke of the Assassins*

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ECHO  
OF THE  
ASSASSIN

By KAZUO KOIKE  
& GOSEKI KOJIMA

子連れ狼



VOLUME  
9

# A NOTE TO READERS

*Lone Wolf and Cub* is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yuruishi o* (please forgive us)!

# LONE WOLF AND CUB

三連水狼

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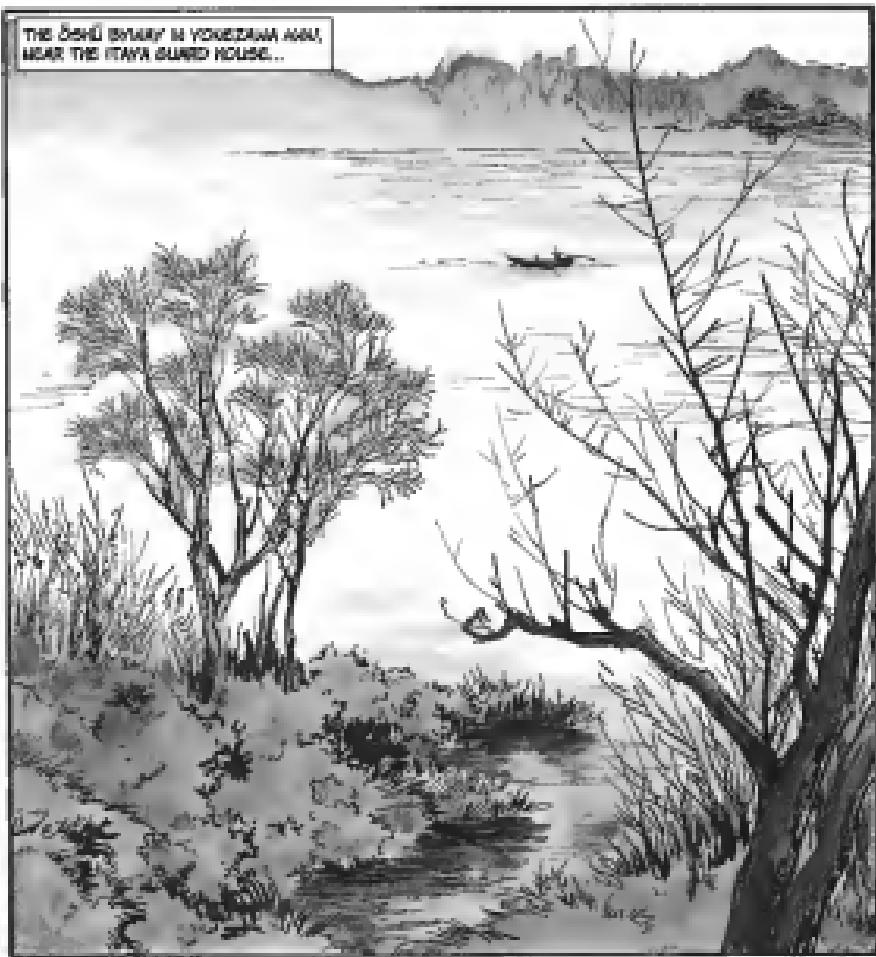
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the forty-fifth

Wife  
of  
the  
Heart

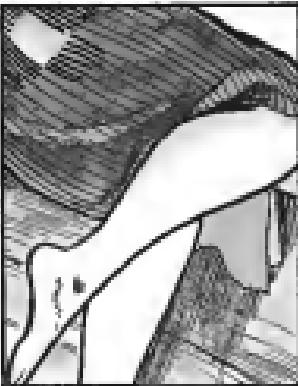
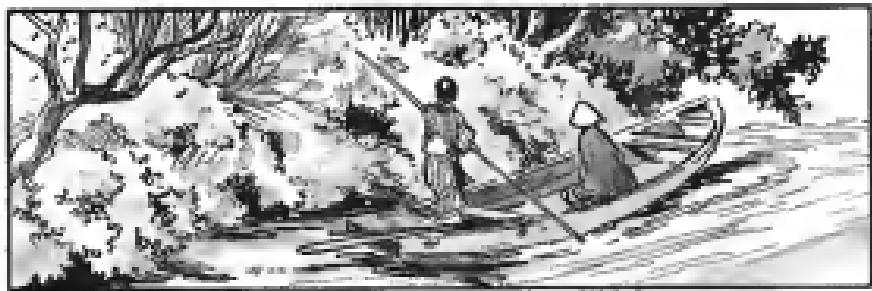


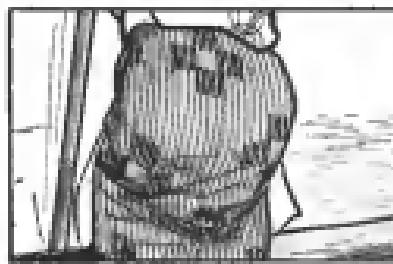
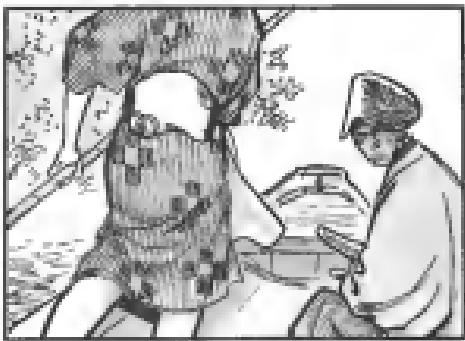
THE ŌSHI BYWAY IN YONEZAWA AREA,  
NEAR THE ITAYA SWEAT HOUSE...



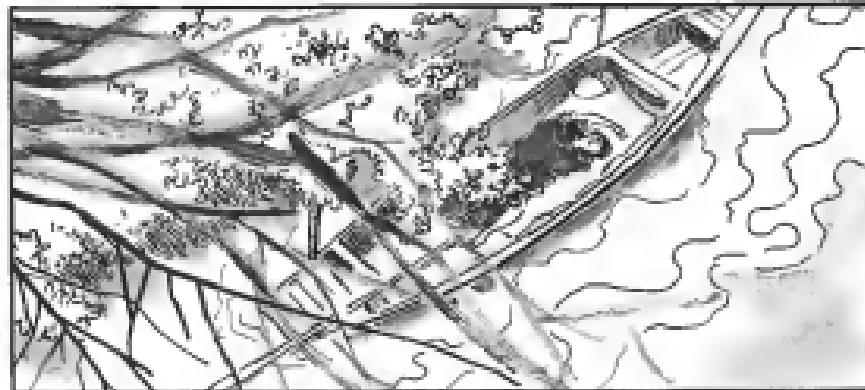


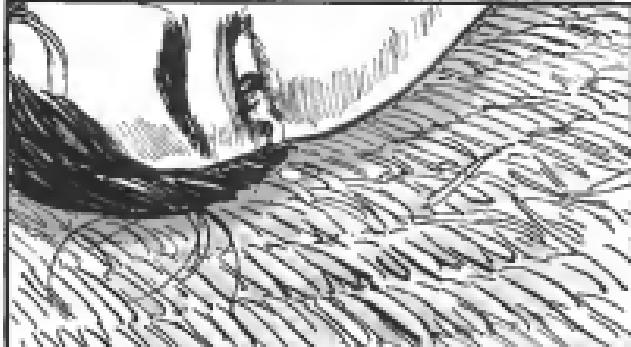




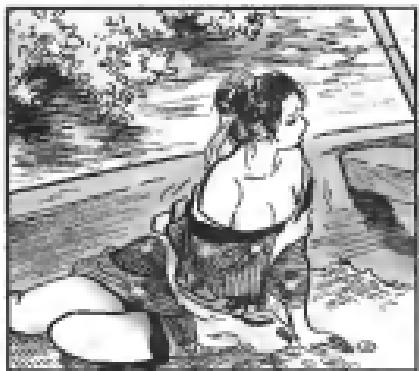










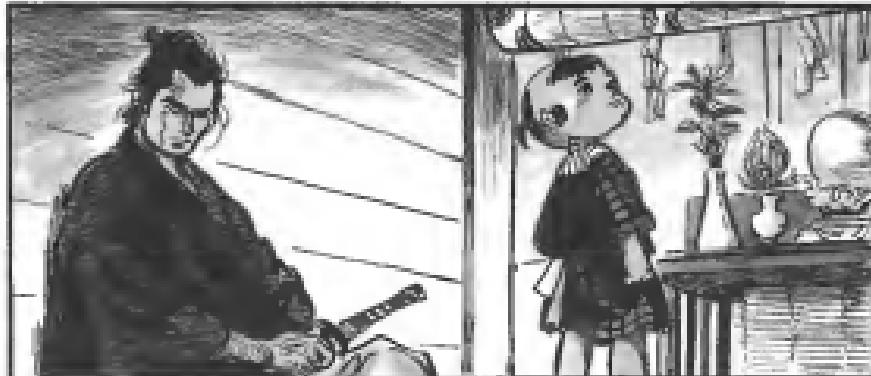
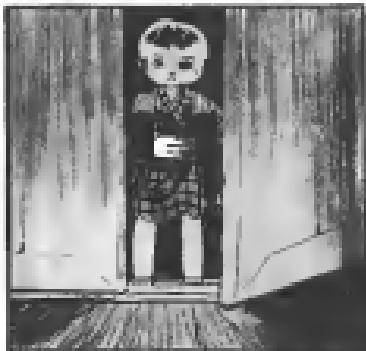












THAT'S WHY  
WE DON'T TELL  
MAYBE-JAMA 'CUE  
WE'RE AFRAID IF WE  
DO, SOMETHIN'  
TERRIBLE'S GONNA  
HAPPEN!

BUT PEOPLE  
ARE STARTIN' TA  
THINK, O-CHEY! THE  
WOMENPOUR CAN'T  
KEEP THEIR MAPS  
SHUT.

FOOL  
ARE SAYIN' IT'S  
THE SWIMM OF THE  
ONODA RIVER. A STAIN  
ON ALL US BOATREN  
IT'S BETTER OUTTA  
HAND!

AND NOW ALL  
THIN YOUNG BLOODS  
GUN SHAMANAN COMIN'  
HERO LOOKIN'S  
FOR YOU

AT  
THIS RATE  
THEIR'S GONNA  
BE A BLOWNUP.  
CLEAR AS  
DAY!

RUMORS  
ARE FLYIN'.  
GIRL AND MITE  
ALL THIN YOUNG  
FELLERS COMIN' TO  
RIDE O-CHEY'S  
BOMT...

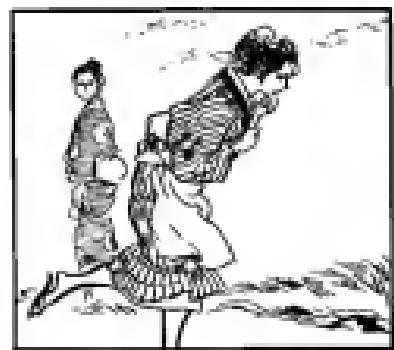
...ONE DAY  
IT'LL BE FISTS  
AND SHAKES  
FOLKIN' OVER  
KOW!

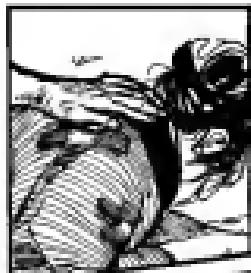






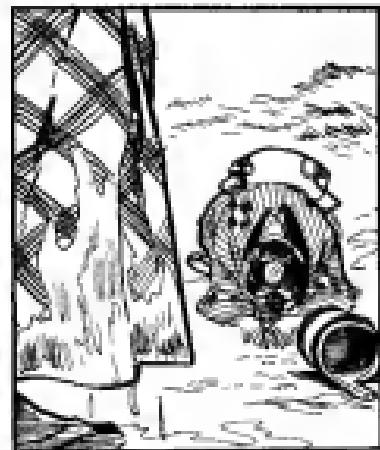
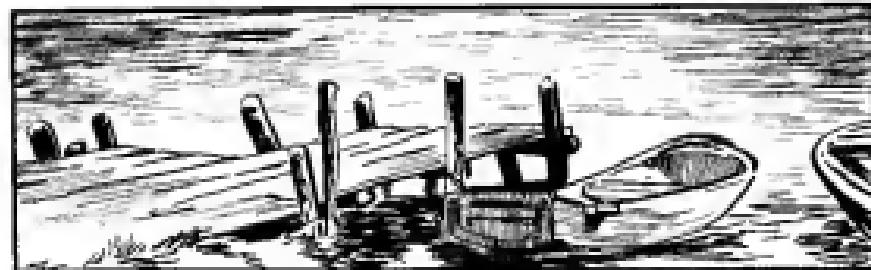
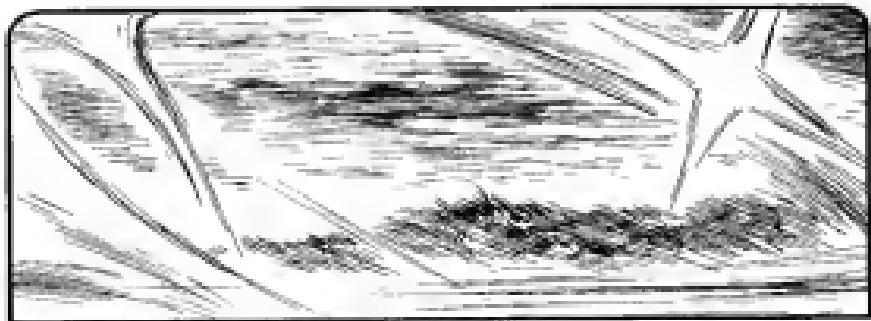




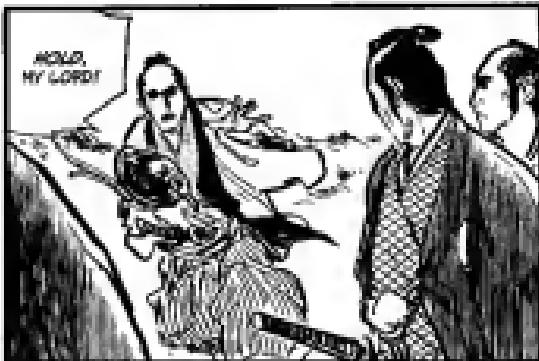


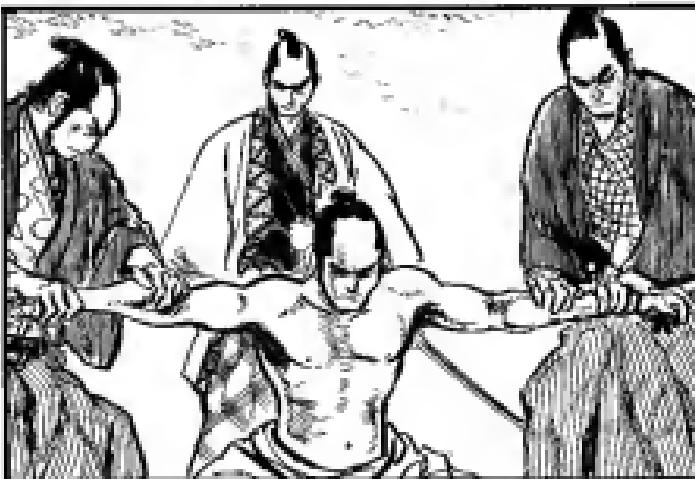
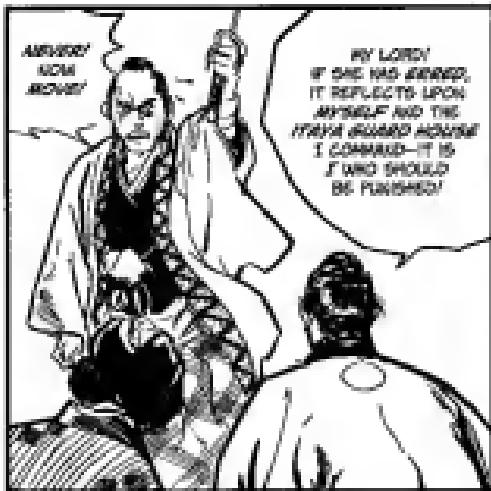












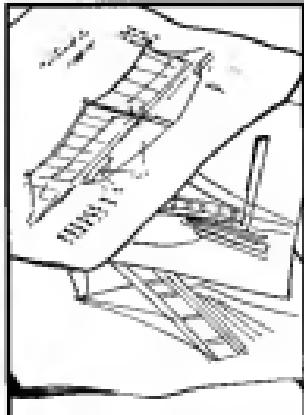


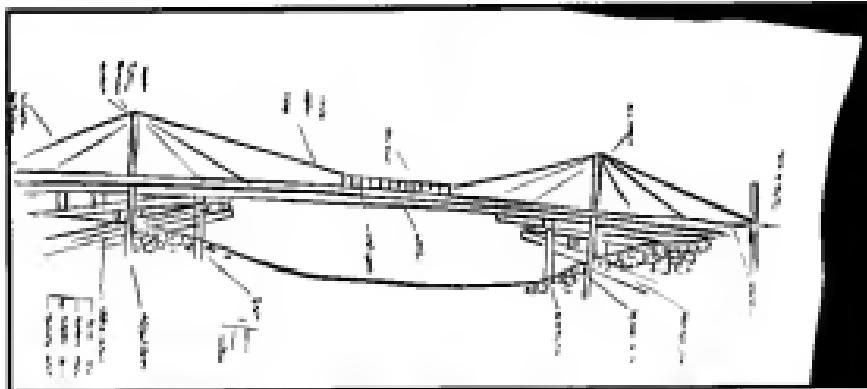
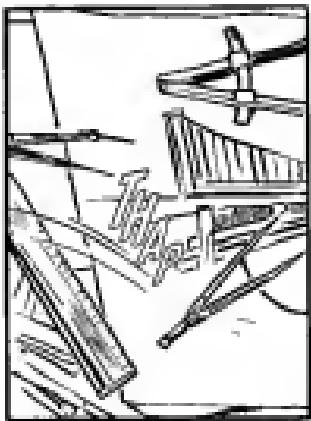




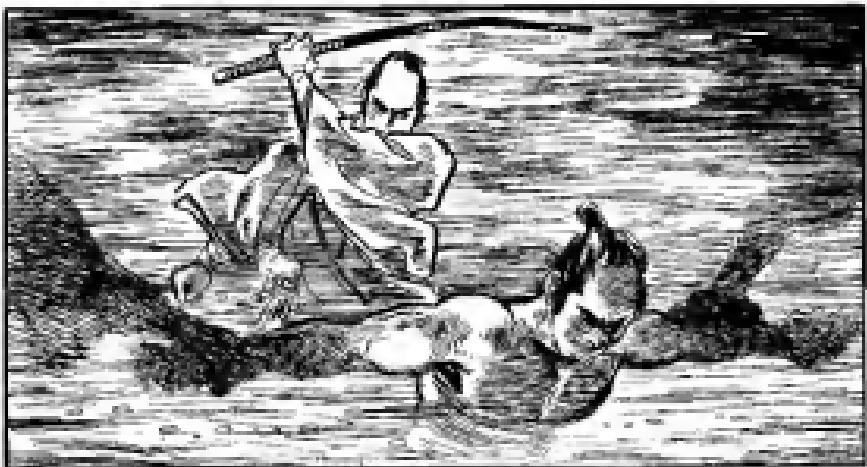
















BUT WE AREN'T  
TO BRIDGE IT FOR  
YONEZAWA HAN AND  
ITS PEOPLE!

AND NO  
ONE EVER AGAIN  
WILL HAVE TO ZONE  
CROSSING IT, LIKE  
YOUR POOR  
FATHER.

NOW, SEE... HERE'S  
MY SOLUTION—A  
SUSPENSION BRIDGE!  
WITH A BORDER BRIDGE,  
WHEN YOU DOUBLE THE  
LENGTH OF THE SWAY,  
THE WEIGHT ON THE  
GIRDERS INCREASES  
FOURFOLD!

AND THE VARIOUS  
STRAINS ON THE SWAY  
JUMP EIGHT  
TO NINETEEN  
FOLD!

BUT LOOK  
AT THIS! WITH  
THIS NEW CONCEPT  
OF HINGE, YOU CAN  
DISPENSE WITH  
THAT STRESS, SIMPLY  
USING SUPPORTING CABLES!

THE  
KEY HAN  
CONTROLS THE  
VERTICAL  
OSCILLA-  
TIONS...

BUT GAYOU BELIEVE  
ME, WITHOUT YOU, THESE  
PLANS WOULDN'T EXIST! THANK  
YOU! ROWING THAT BOAT DAY  
AFTER DAY WITH THOSE FRAM-  
ARMS, CARES FOR ME BETTER  
THAN FAMILY...

I'M  
SORRY... I  
IMAGINE IT'S  
A BIT OVER  
YOUR  
HEAD.

WITH A  
SUSPENSION  
TRADE,  
WITH EDO WILL FLOURISH  
THE HAN AND THE PEOPLE  
WILL PROSPER!

DON'T  
TALK LIKE THAT!  
PLEASE, HAYASE-  
SAM...

GAYO...  
FROM NOW I  
WANT YOU TO  
LIVE FOR  
YOURSELF.

I  
THANK  
YOU FROM  
THE BOTTOM  
OF MY  
HEART.

O'DON'T...  
I... I JUST...

HARRY...  
FIND  
HAPPINESS...

HAYASE-  
SAM...?

DAISAKU-SAMA  
IS RETURNING  
FROM EDO. I'M GOING  
TO MEET HIM AND  
GIVE HIM THESE  
PLANS.

NOT  
TO ASK TO  
RESTORE THE  
SAIGAWA FAMILY—  
TO PROMOTE  
MYSELF... AND



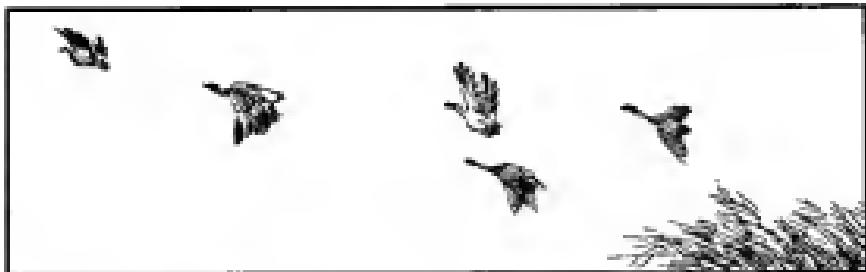
WITH THESE  
PLANS, ANYONE  
CAN BUILD MY BRIDGE  
TILL I ASK HIM TO BUILD IT.  
EVEN IF IT COSTS ME MY  
LIFE, SWARF, I'LL  
UNDERSTAND!

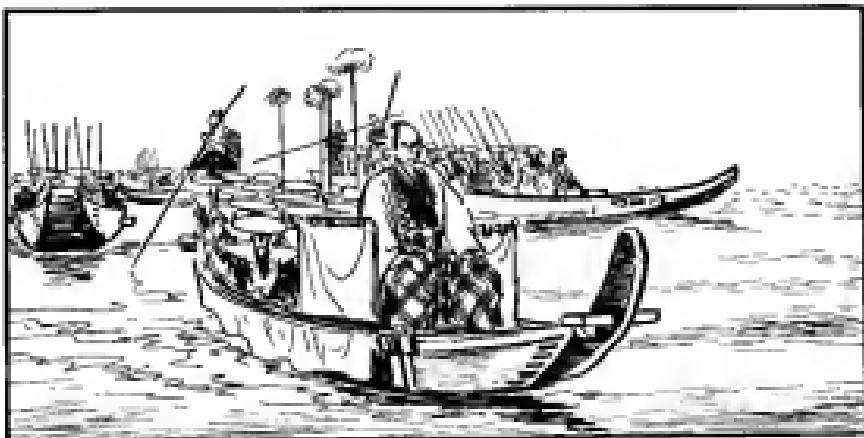
THAT'S ALL  
I WANT, AND I  
WILL BE HAPPY  
AND SO, OYADO, I  
WANT YOU TO FIND  
A WOMAN'S OWN  
HAPPINESS.

...NOW, IF  
I JUST WANT  
TO, TO BE BY  
YOUR SIDE

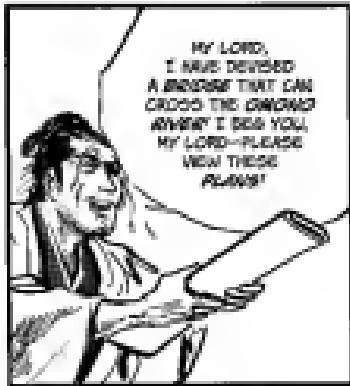






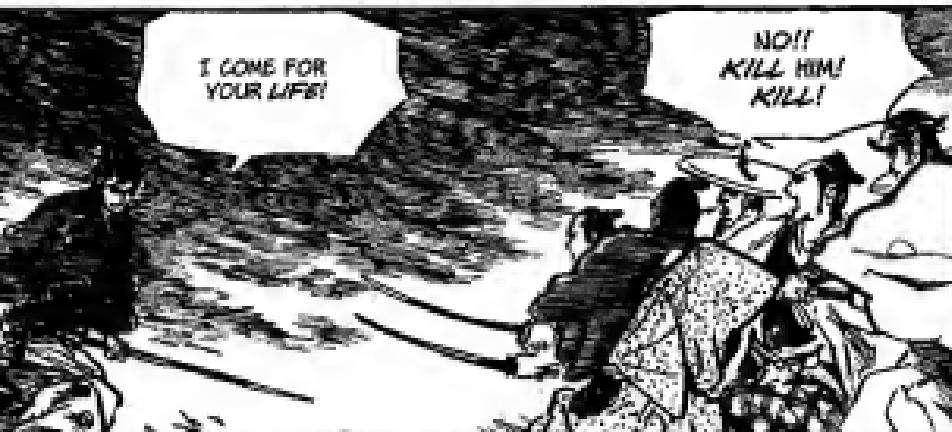


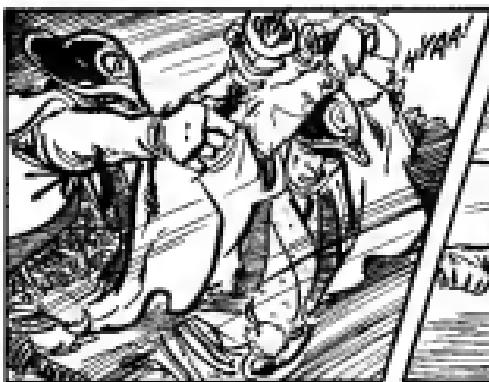








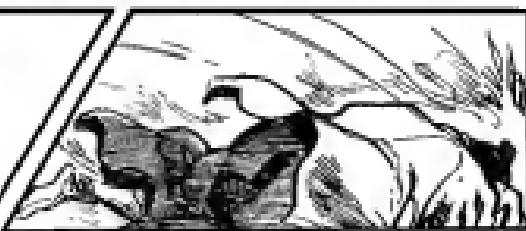




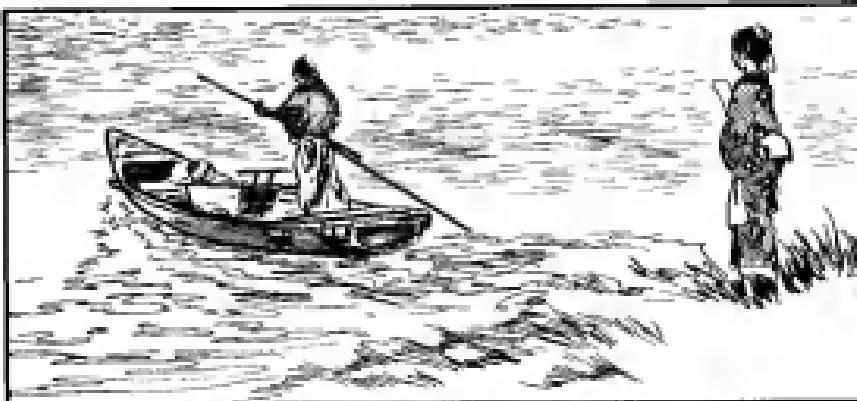














# Wandering Samurai

the forty-sixth

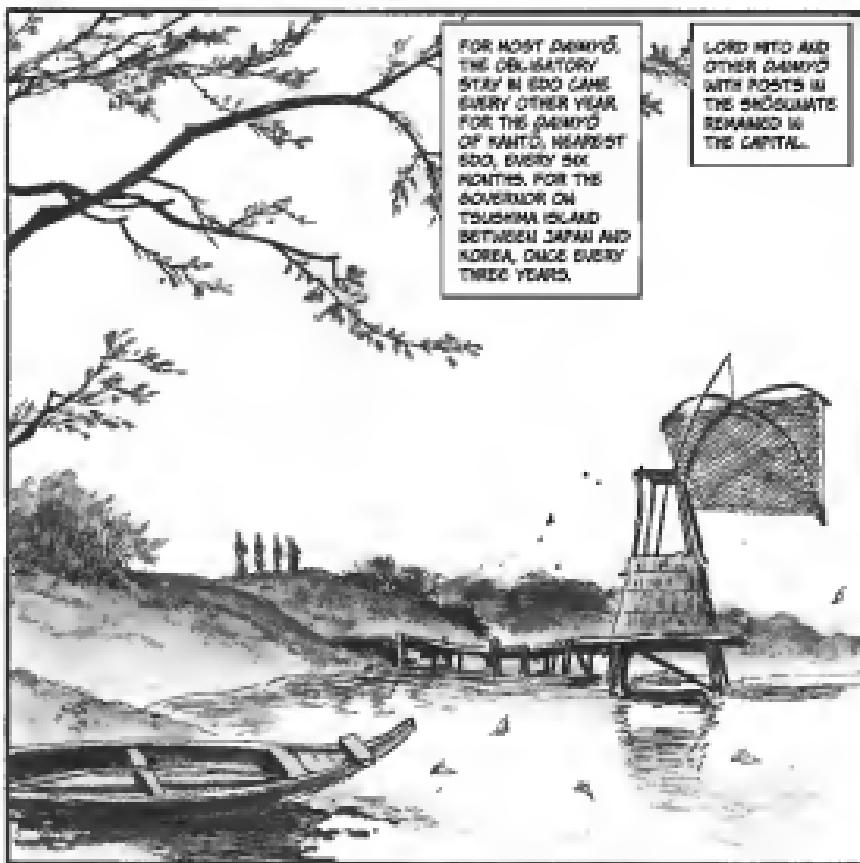


APRIL: THE SEASON  
OF BANNO FESTIVAL.



FOR MOST DAIMYO,  
THE OBLIGATORY  
STAY IN EDO CAME  
EVERY OTHER YEAR.  
FOR THE DAIMYO  
OF KANTO, HEAD OF  
EDO, ENSUED SIX  
MONTHS FOR THE  
GOVERNOR ON  
TSUCHIWA ISLAND  
BETWEEN JAPAN AND  
KOREA, CHAGE EVERY  
THREE YEARS.

LORD MIKI AND  
OTHER DAIMYO  
WITH POSTS IN  
THE SHOGUNATE  
REMAINED IN  
THE CAPITAL.



APRIL: THE  
SEASON OF THE  
WAKOJI-ROADS.



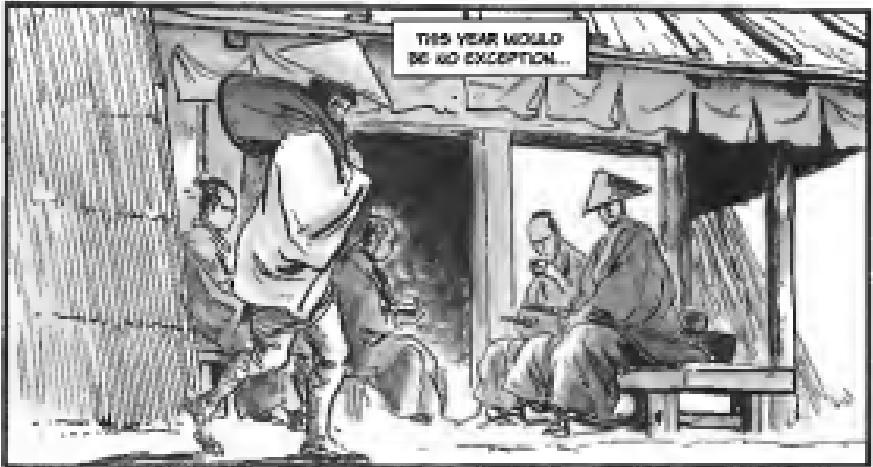
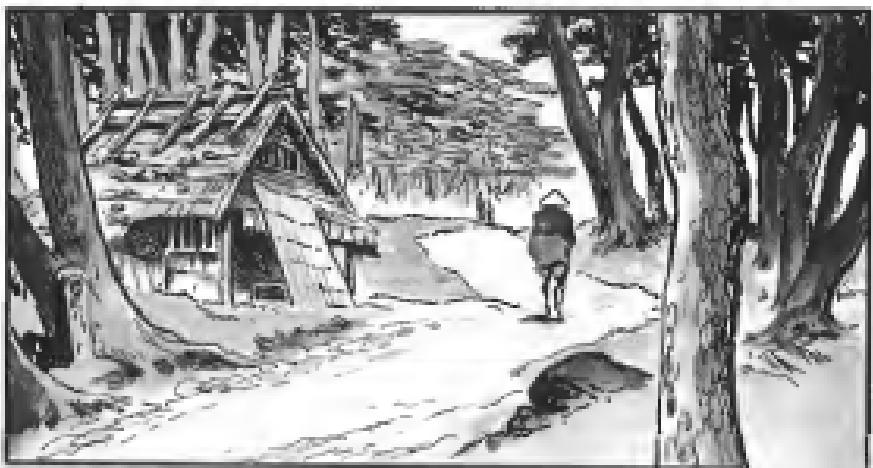
WAKOJI-ROADS WAS THE MANDO-DRESSING OF THE SAMURAI AND THE SYSTEM, WHILE WEALTHY SAMURAI COULD AFFORD THE RETRIMED IT TOOK TO PROVIDE BOTH PROTECTION AND MAGNIFICENCE ON THE ROAD TO AND FROM EDO, A CHAMPOF FROM A MAN WITH A TAX BARGE OF A HUNDRED THOUSAND KOKU OR LESS COULD NOT AFFORD SUCH LUXURY, AND SO THEY TURNED TO TEMPORARY ARABY FOOT SOLDIERS, THE LOWEST OF THE LOW IN SAMURAI SOCIETY, HIRED ON FOR THE DURATION OF THE SAMURAI ARISTO JOURNEY. ON THE OUTSIDE, LOW-RANKED JOKOJI ON THE INSIDE, SOMETHING ELSE ALTOGETHER, THESE BANDS OF HERD STRAIN HAD WERE THE MUTANT OFFSPRING OF THE DEFORMATIONS OF ARISTO SOCIETY.





SERVING NO FIXED MASTERS, SWITCHING  
ALLEGIANCE BY THE SEASIDE, THE  
MERCENARY WARRIOR-KNIGHT SOON  
TURNED GANGSTER.

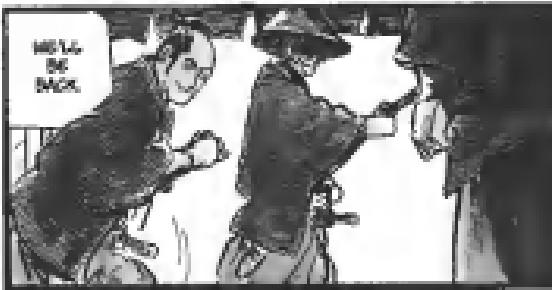
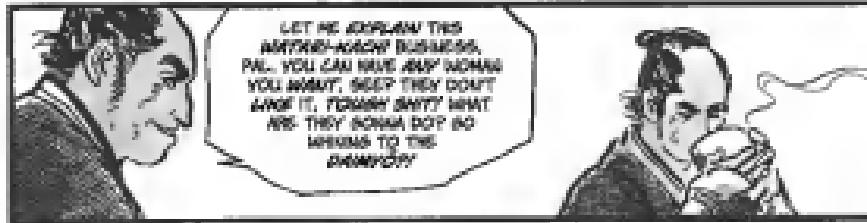


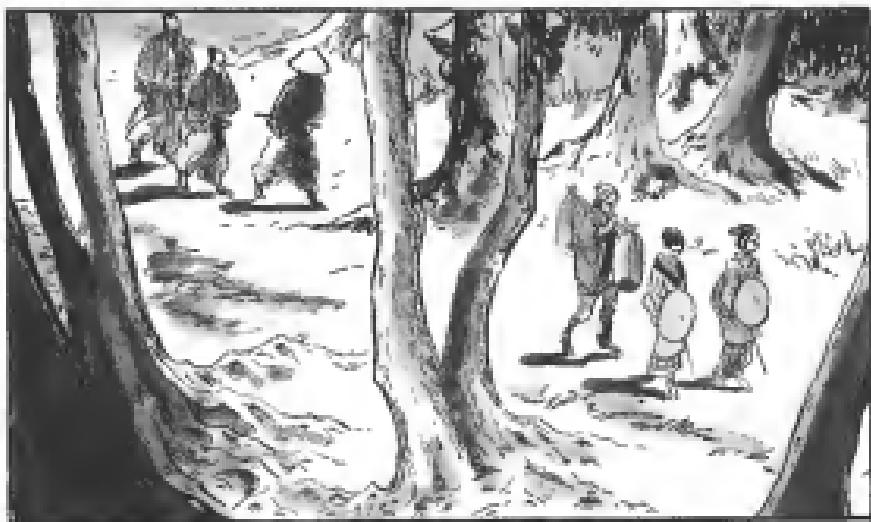








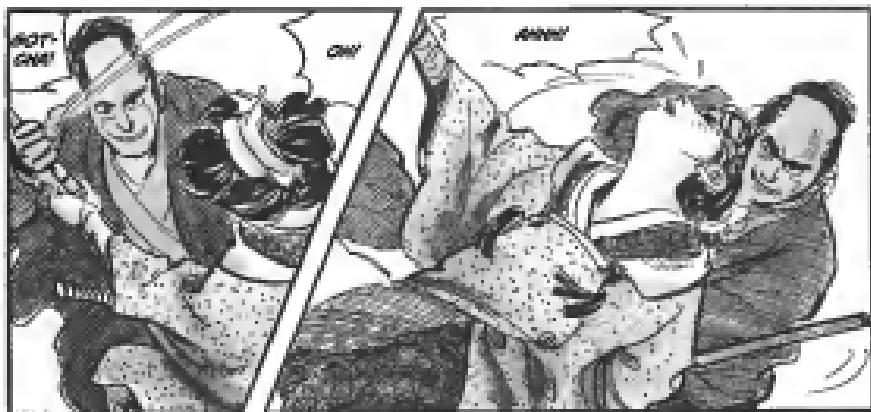




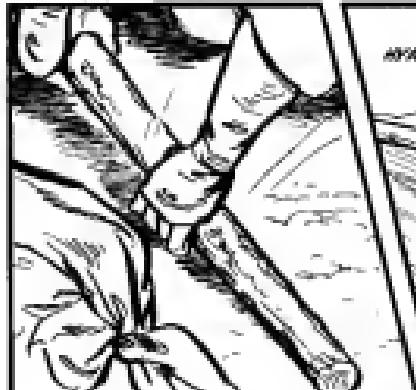


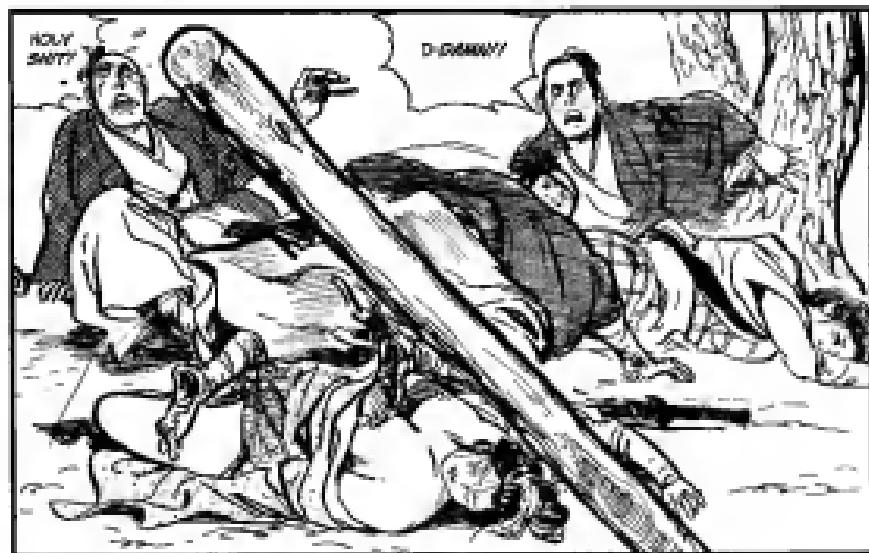










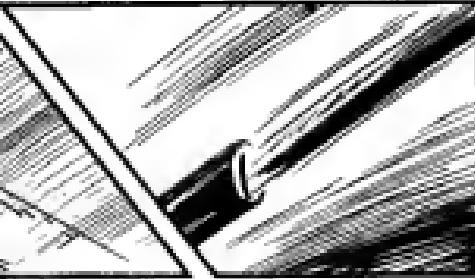






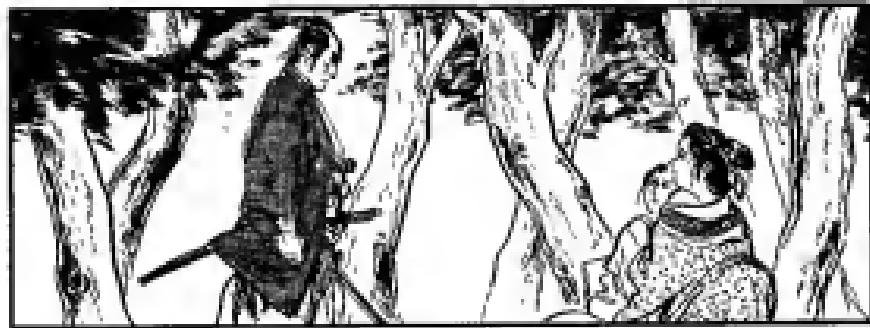








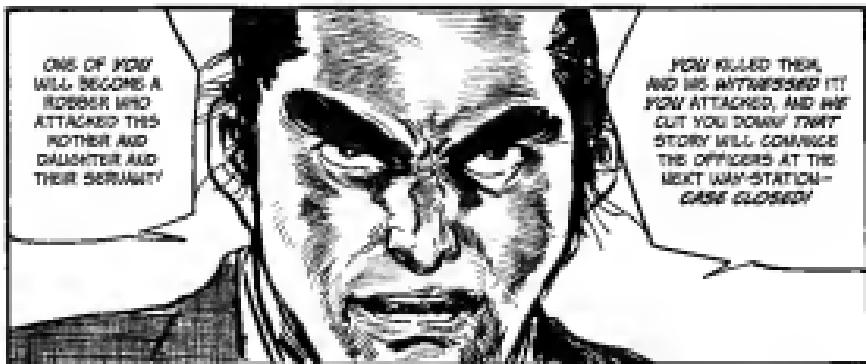


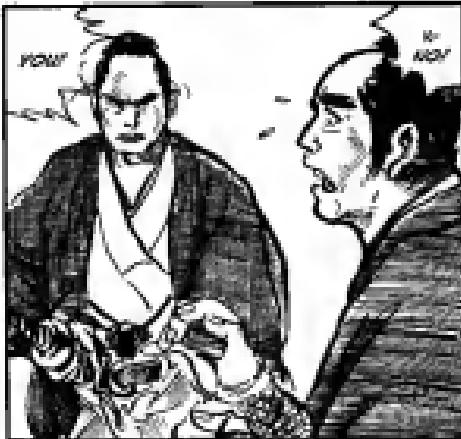




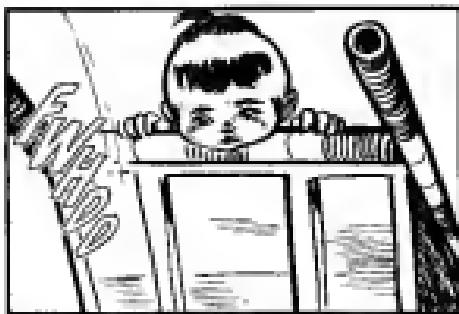
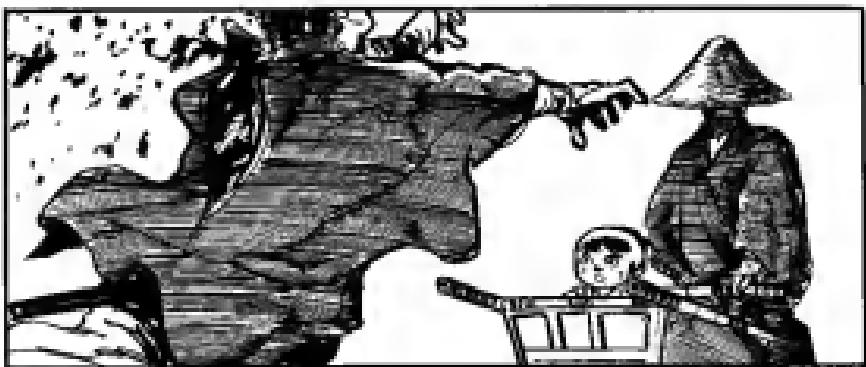


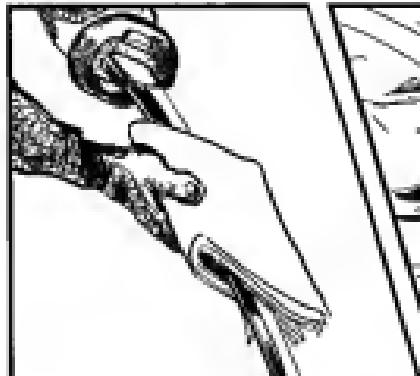


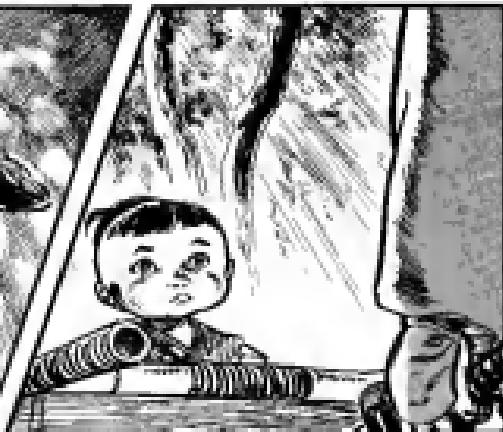




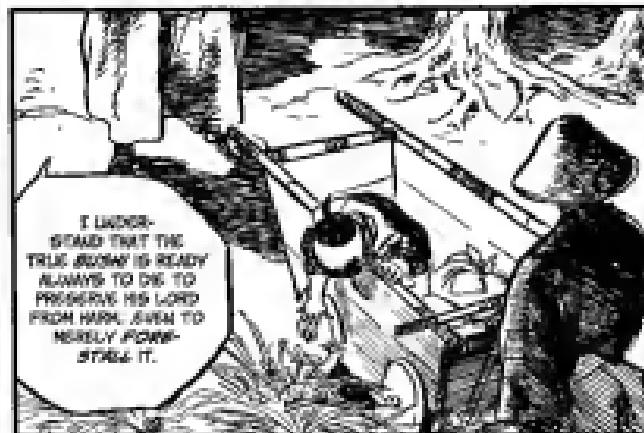
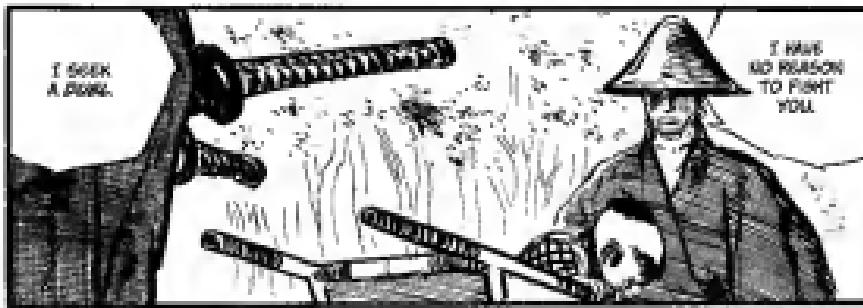




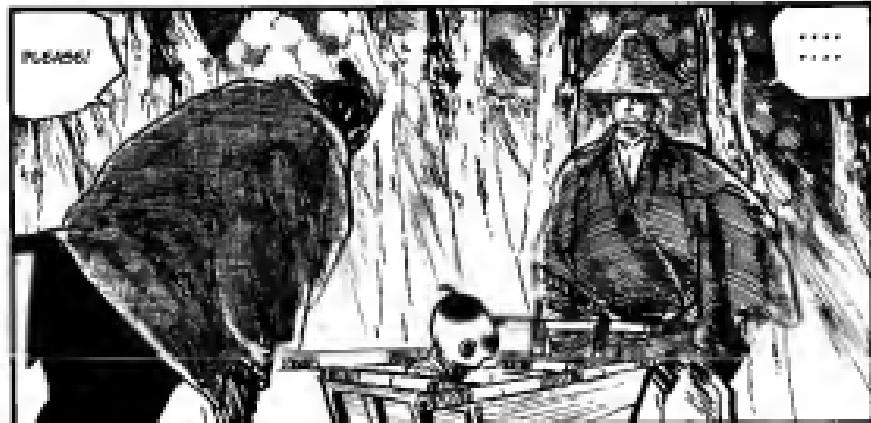








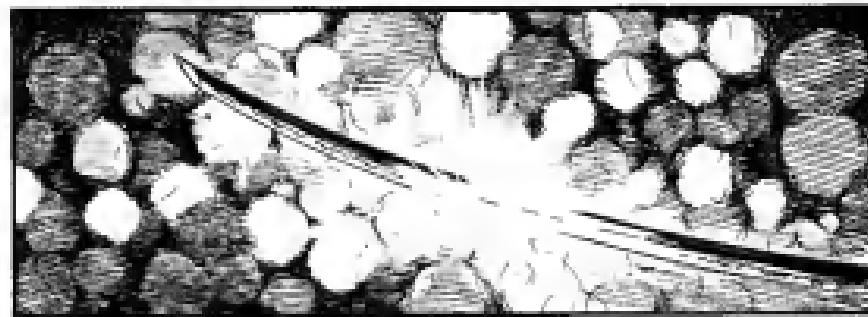




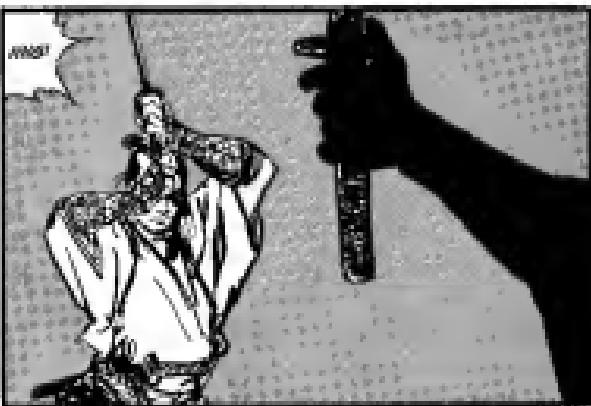
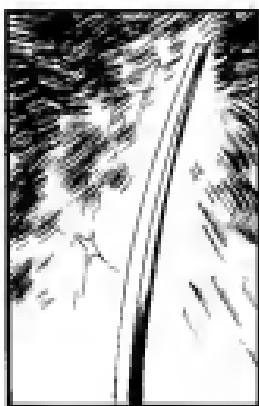
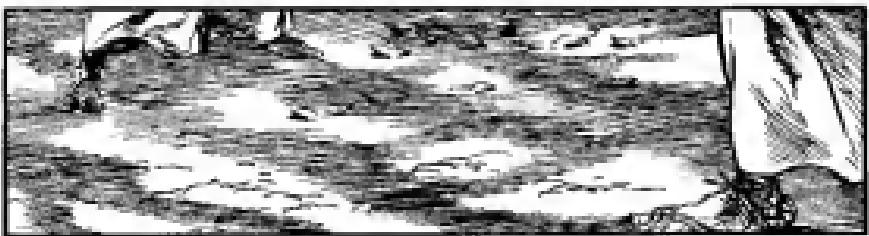


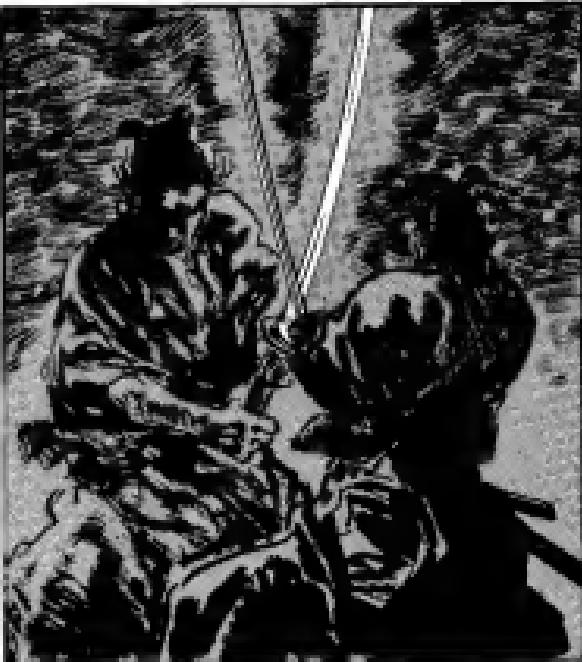




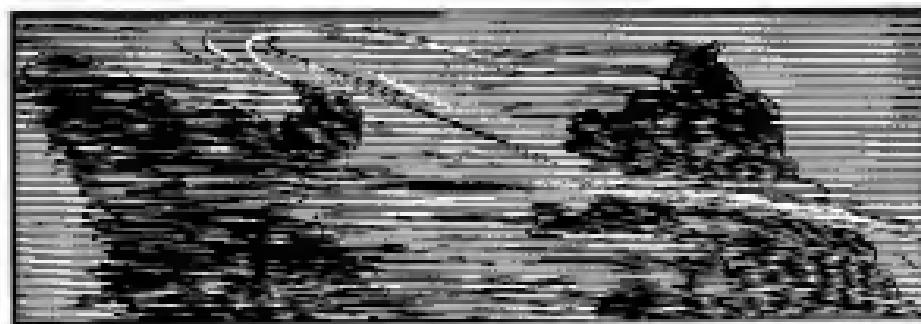


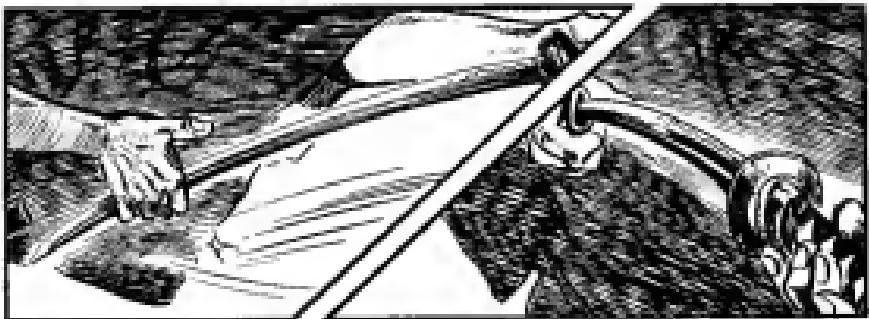




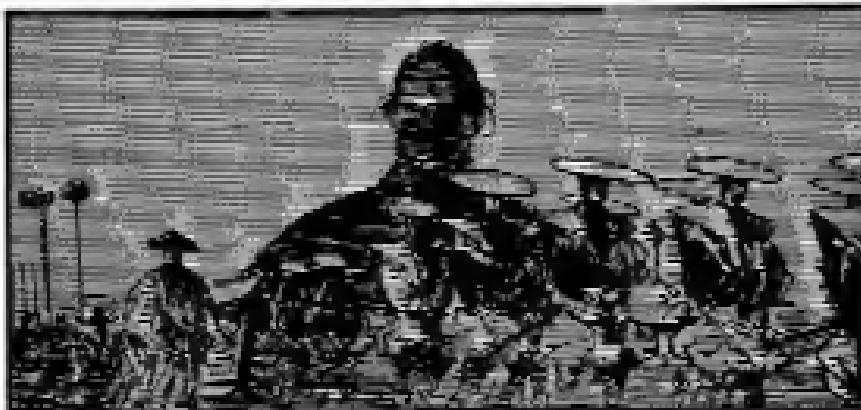




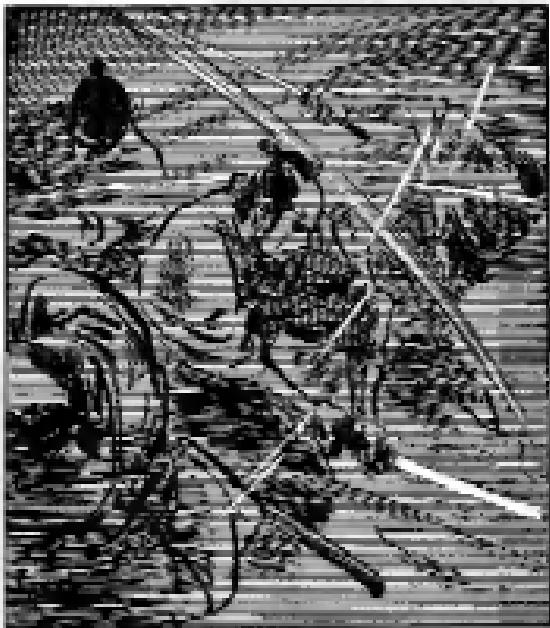




















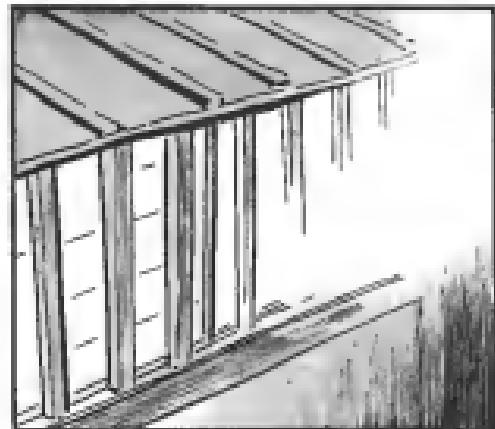


the forty-seventh

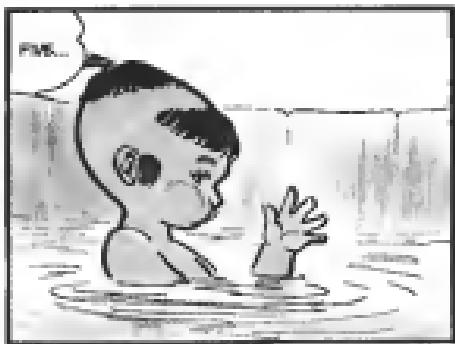
# Echo of the Assassin

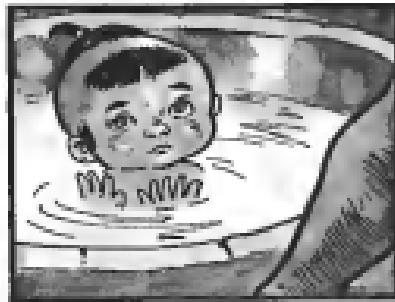


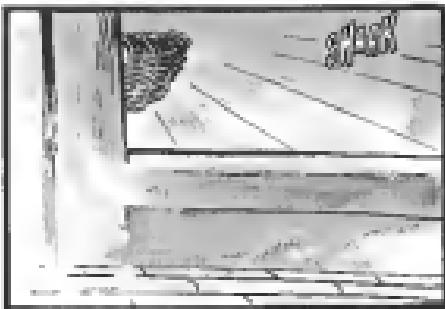


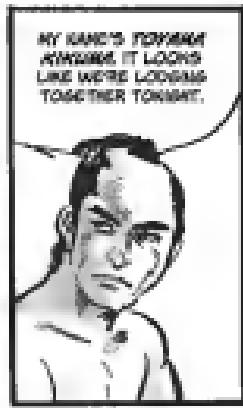
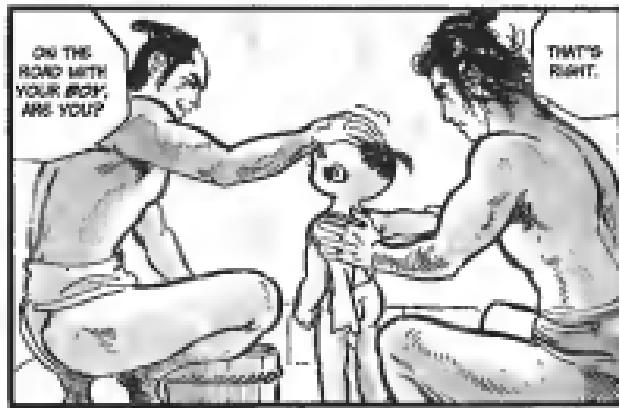
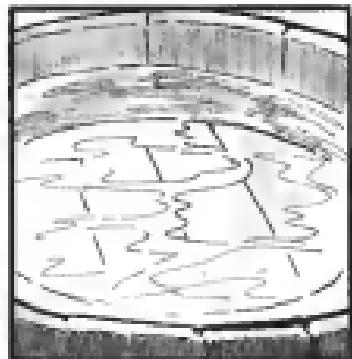


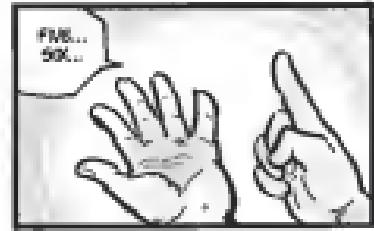


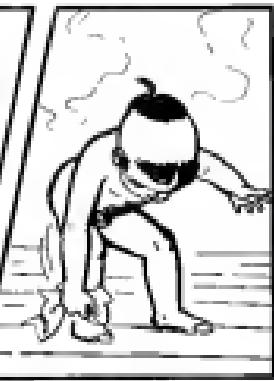




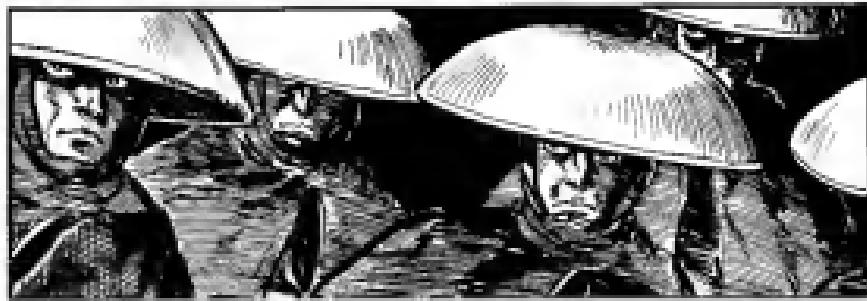


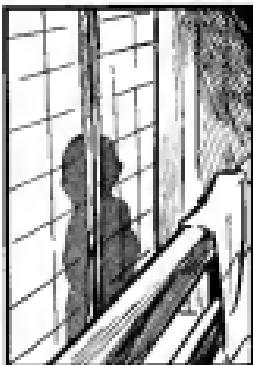
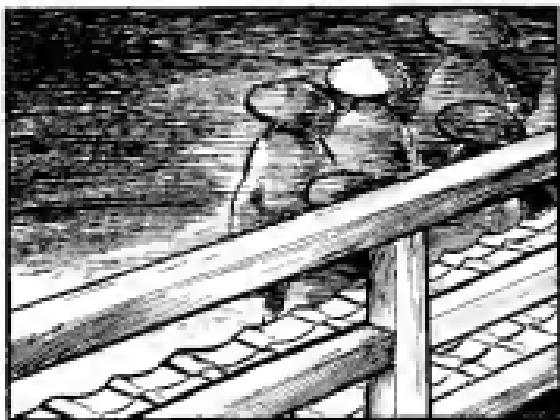


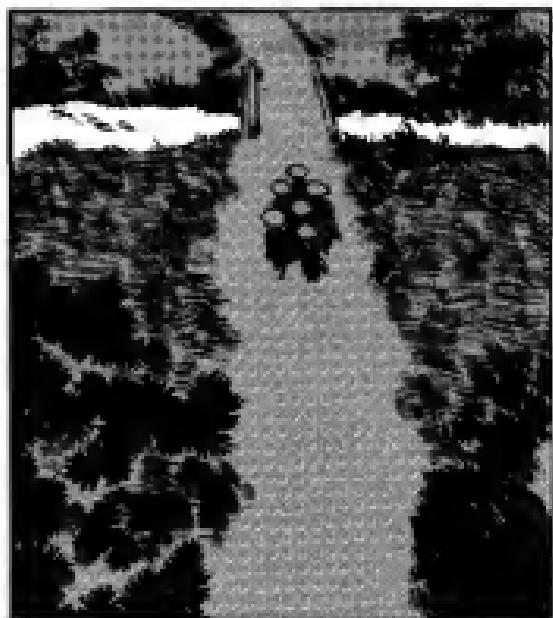


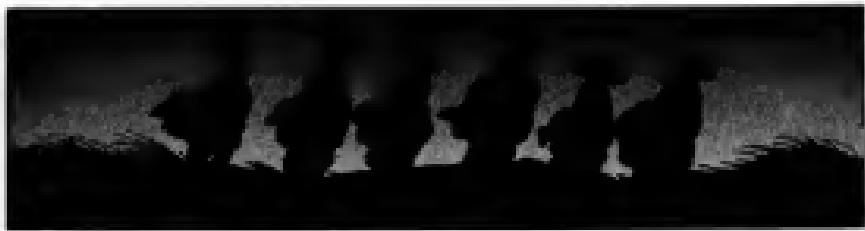


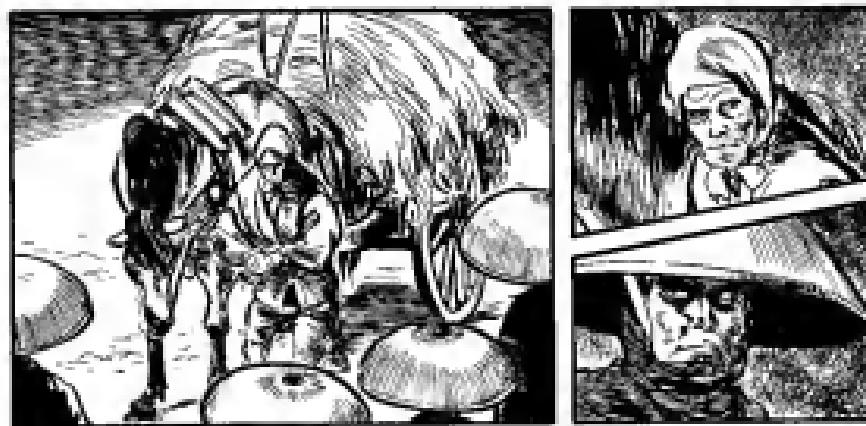










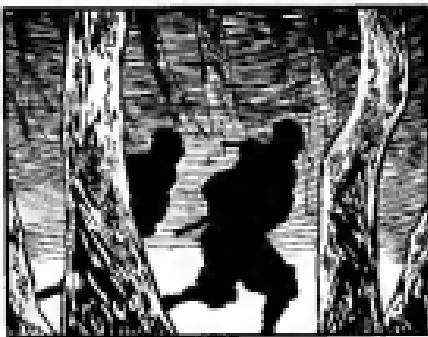


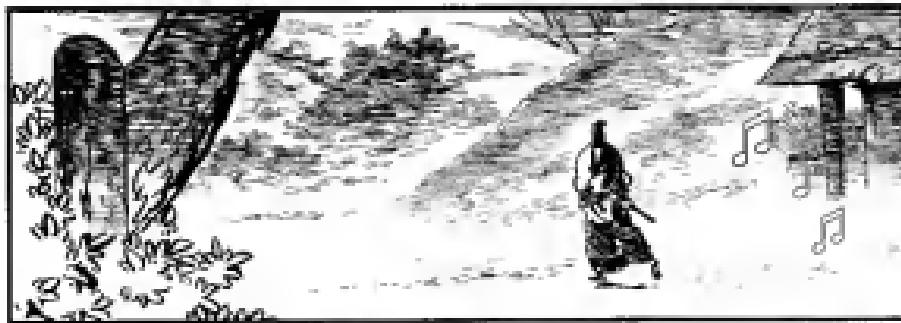


THIS WEAPON IS KNOWN AS THE GANNON-WEI, THE 'BREAST CUTTER'. BECAUSE IT IS FOUR SHAKO IN LENGTH—AS TALL AS A PERSON'S BREAST, MADE OF OAK, WITH A TWO-FORKED IRON SLEEVE AT MID-POINT FOR CATCHING AND SWAPPING SWORD BLADES, AND A STAR-SHAPED THROWING CLAW ATTACHED BY A LENGTHY CORD. A DEADLY WEAPON, ADAPTED TO BOTH OFFENSE AND DEFENSE, AND FAMED BY AVALIN SINCE THE INHOMOGENEOUS ERA OF WARRIOR STATES.





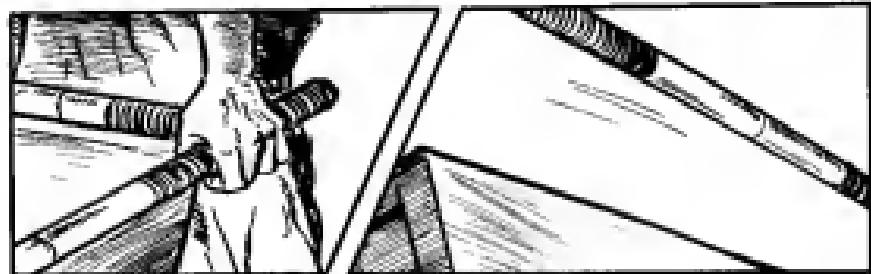


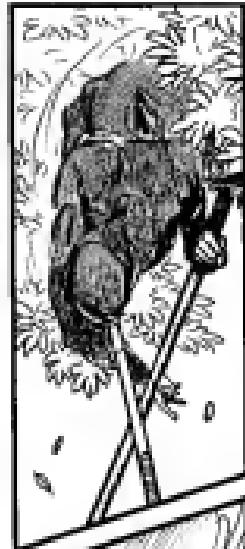
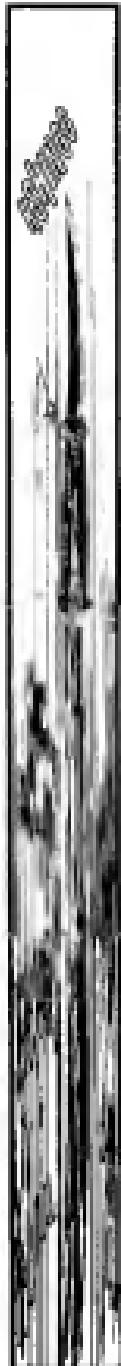


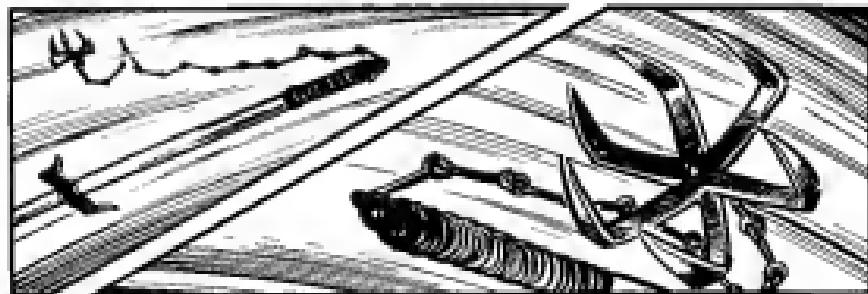
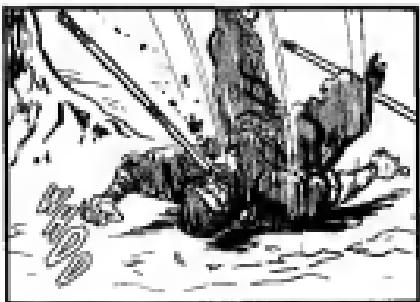
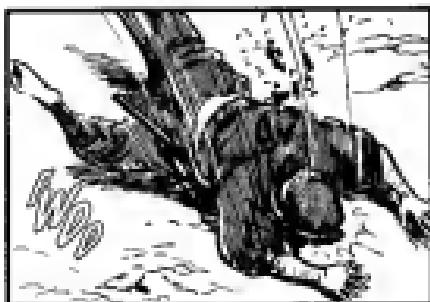


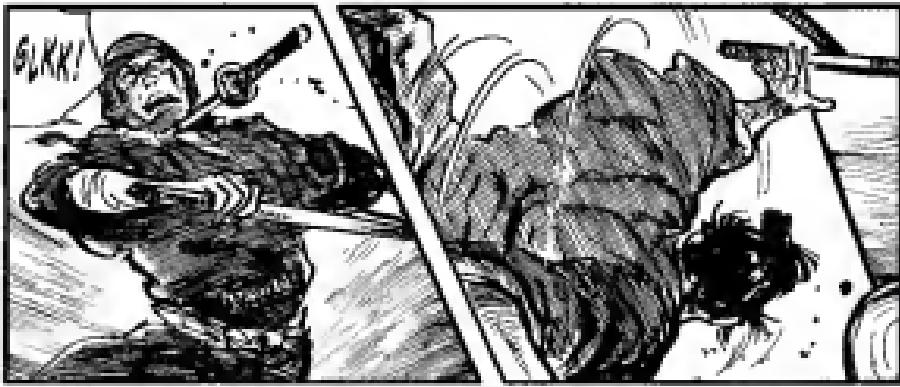
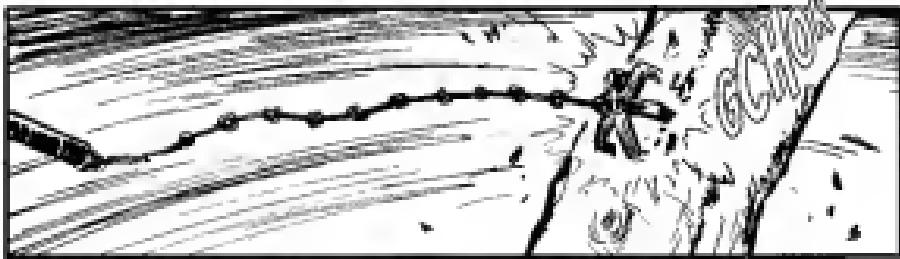




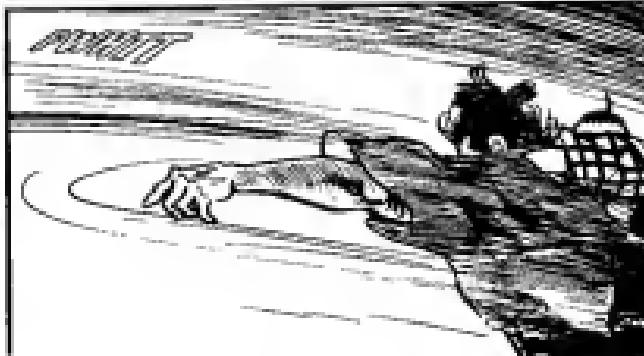


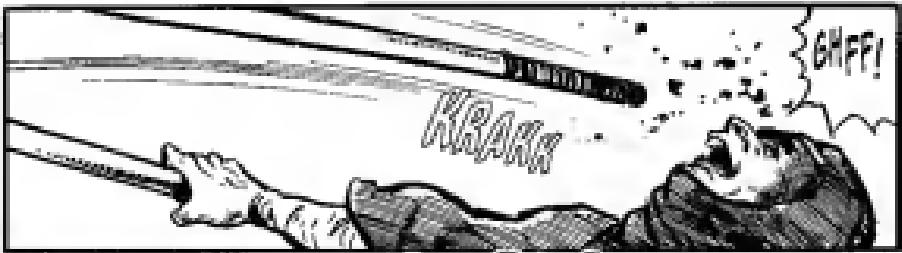


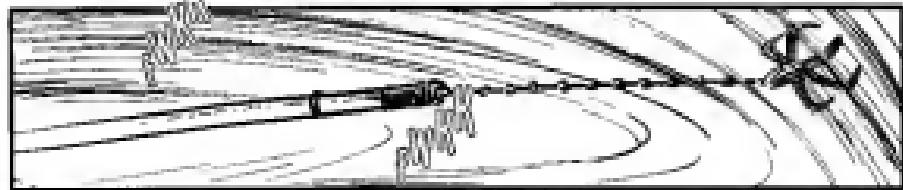


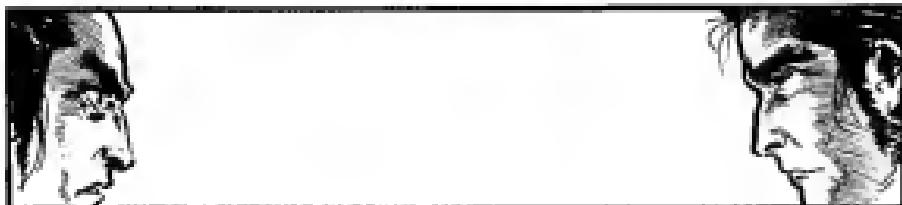
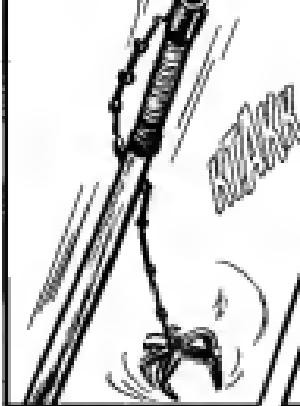


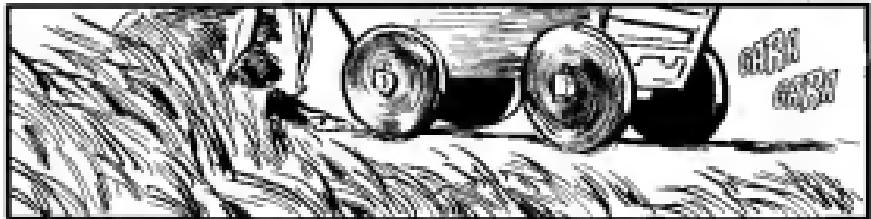






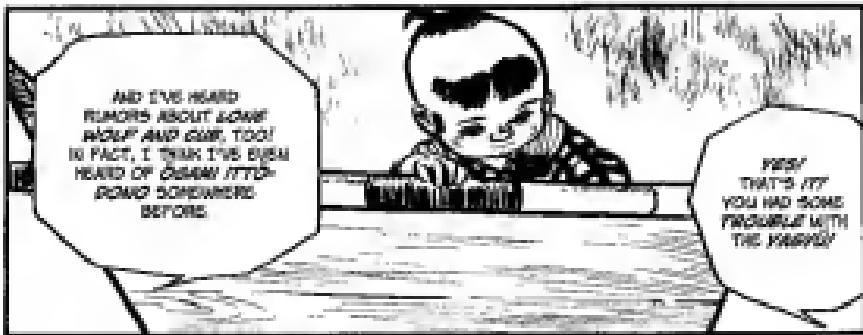




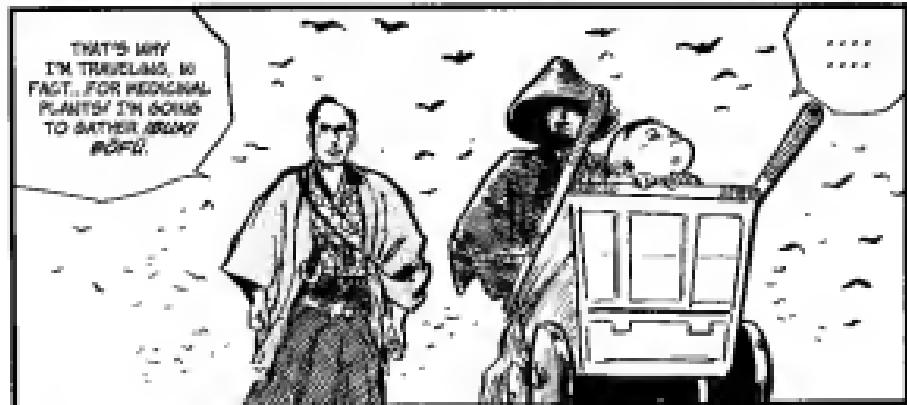
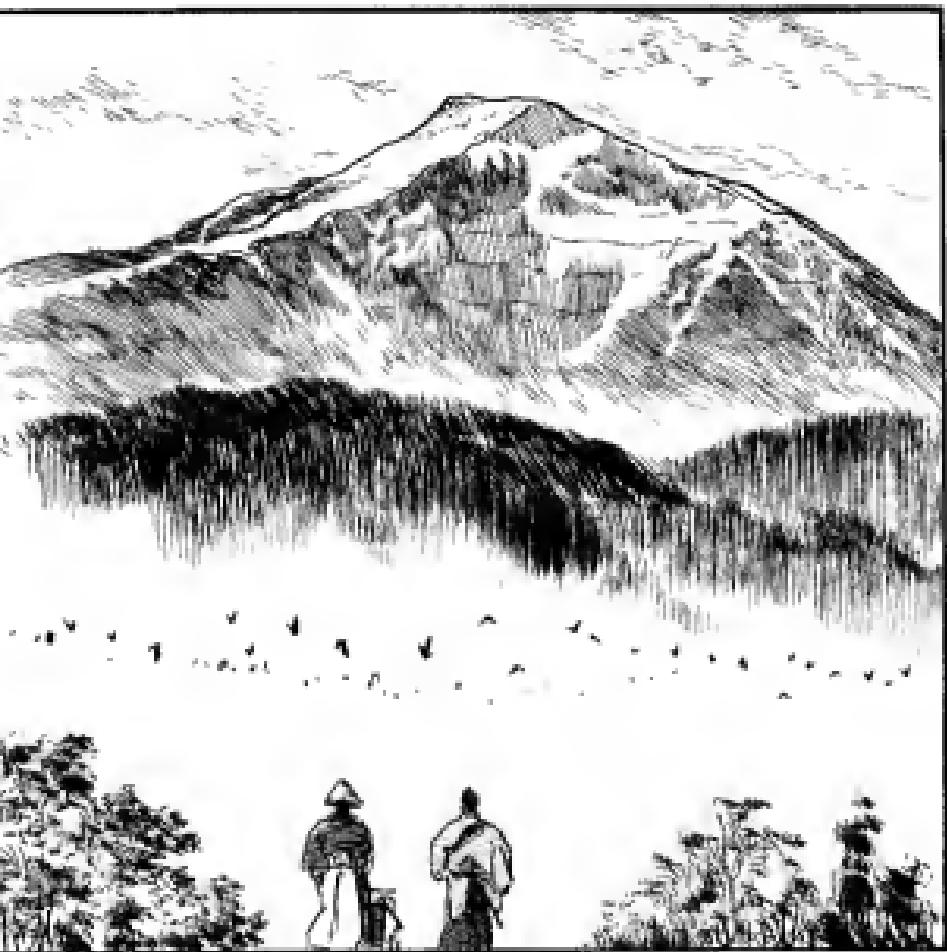








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YOU PICK THE ROOTS IN APRIL AND MAY. SECOND-YEAR AGOUTI. DISCARD THE STOOL. WASH IN FRESH WATER, AND DRY IN THE SUN.





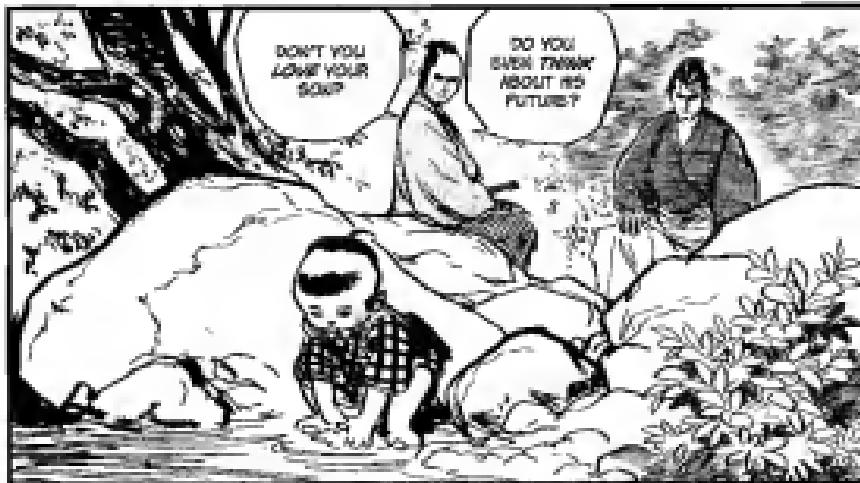








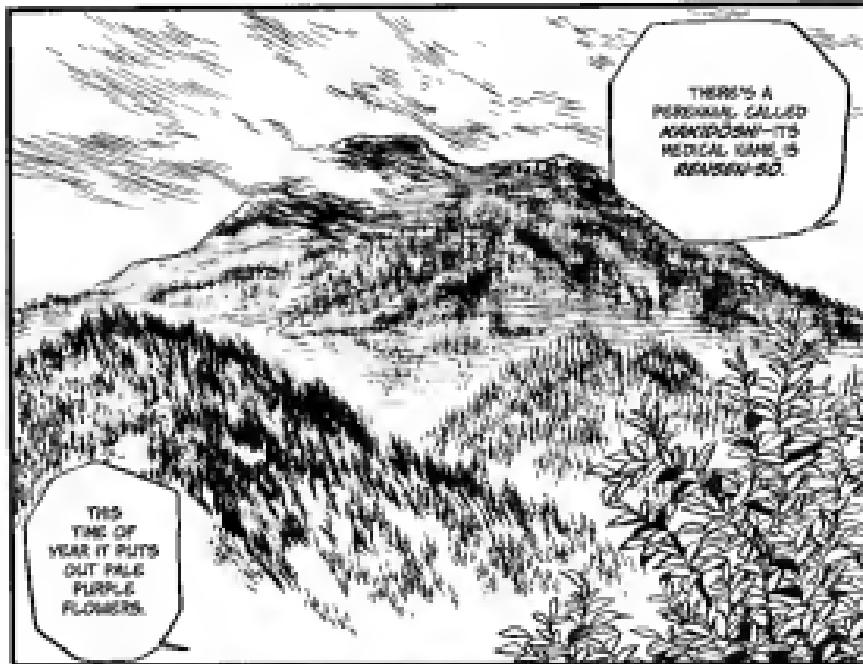




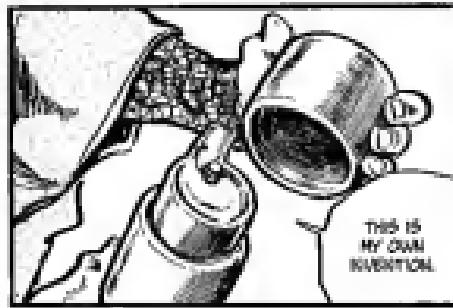


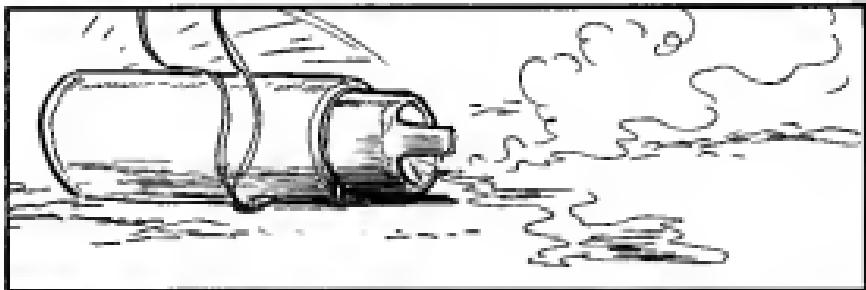




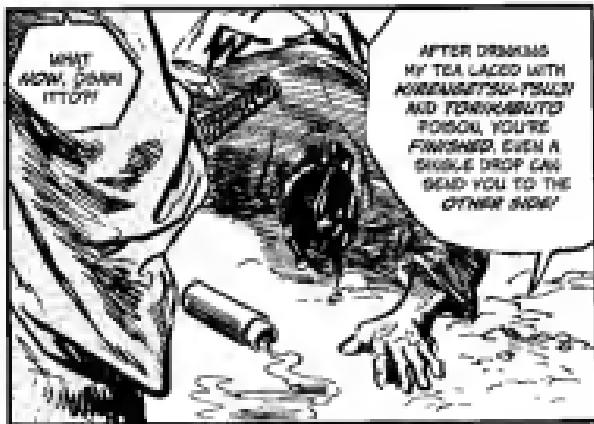








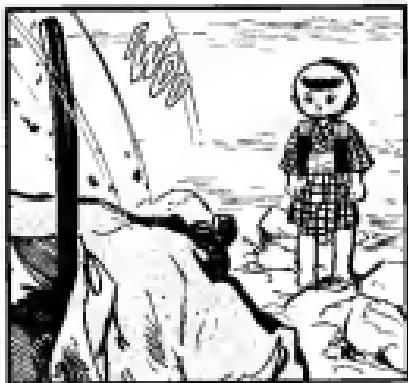














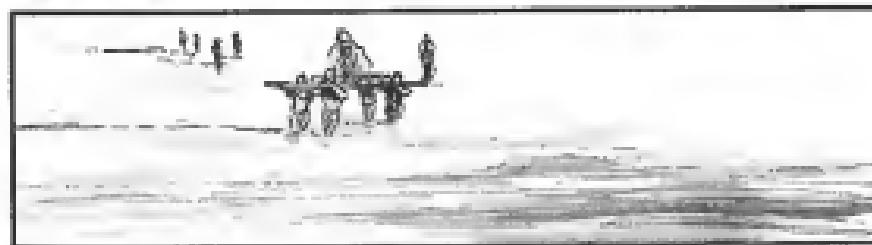
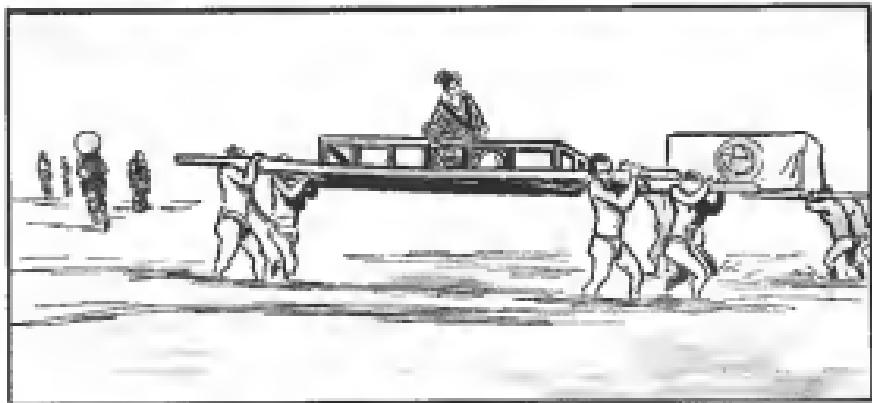


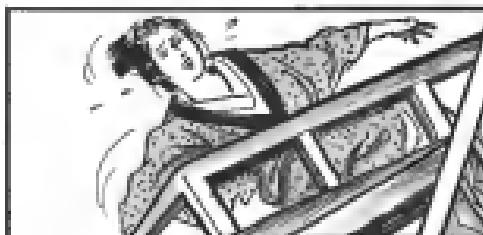
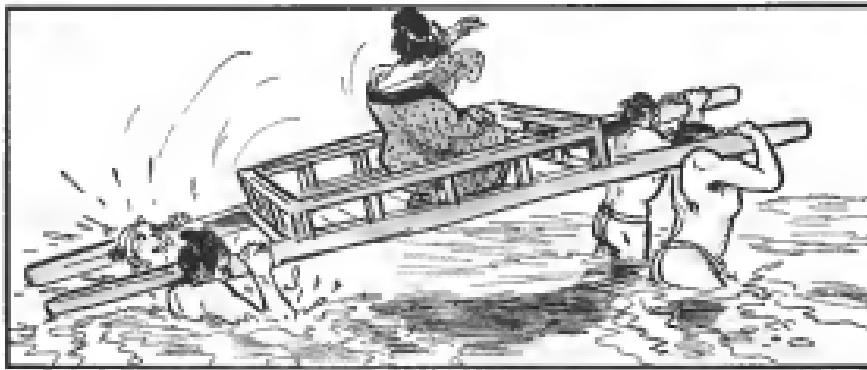
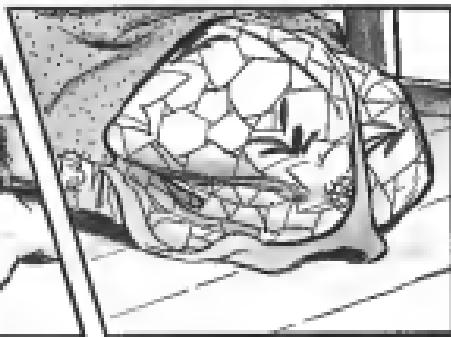
the forty-eighth

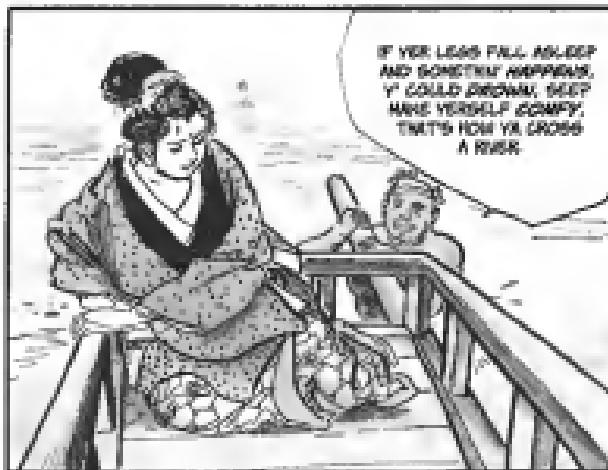
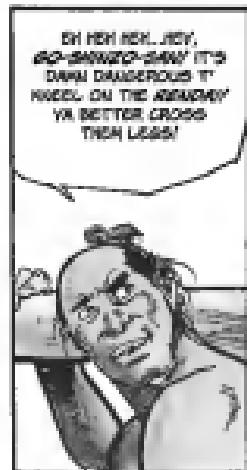
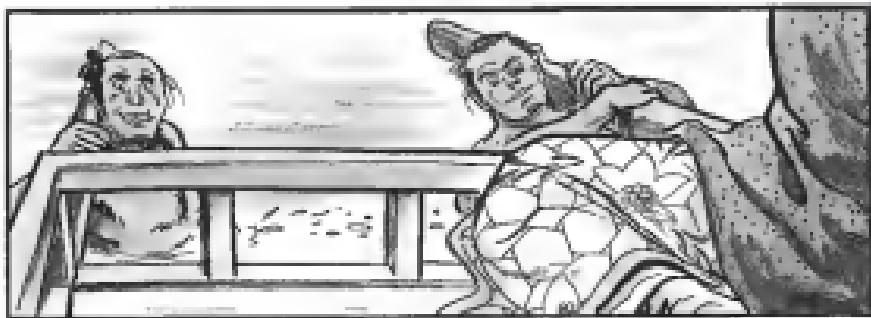
# Naked Worms

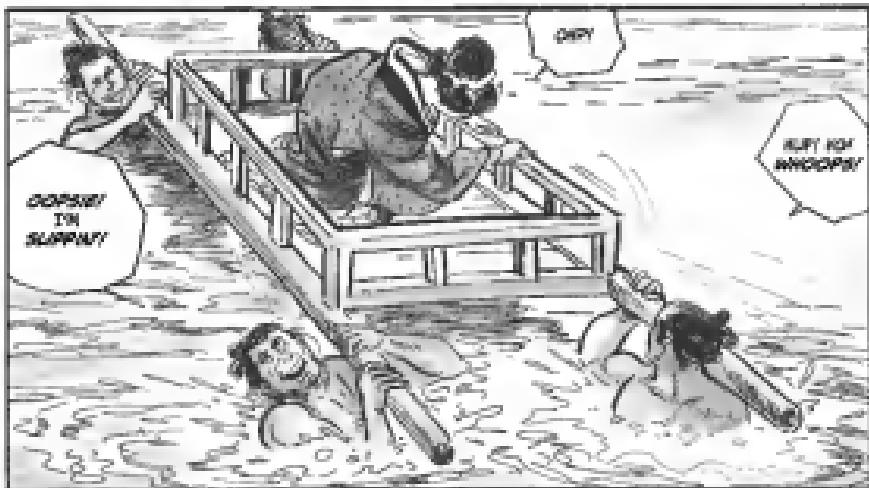


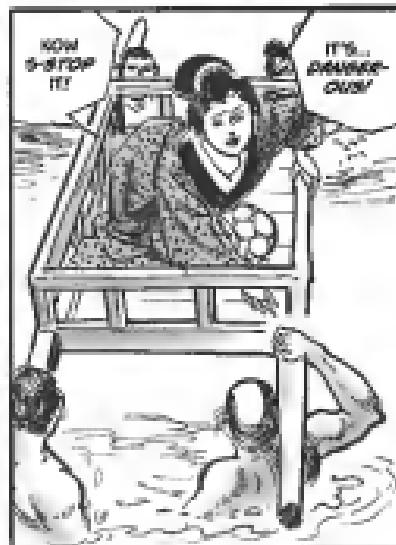


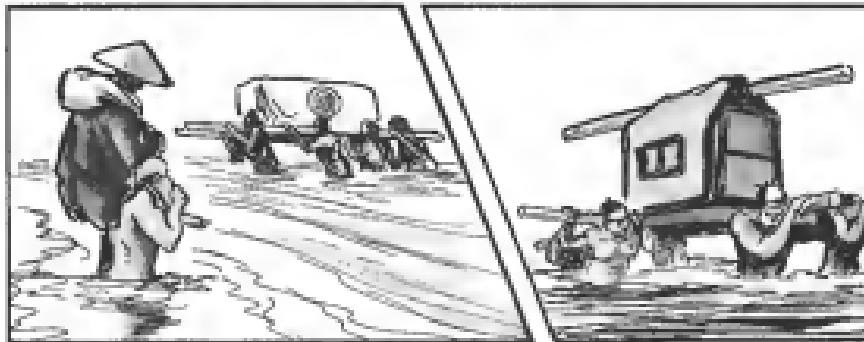
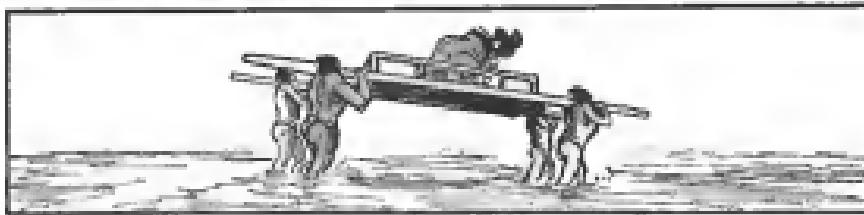


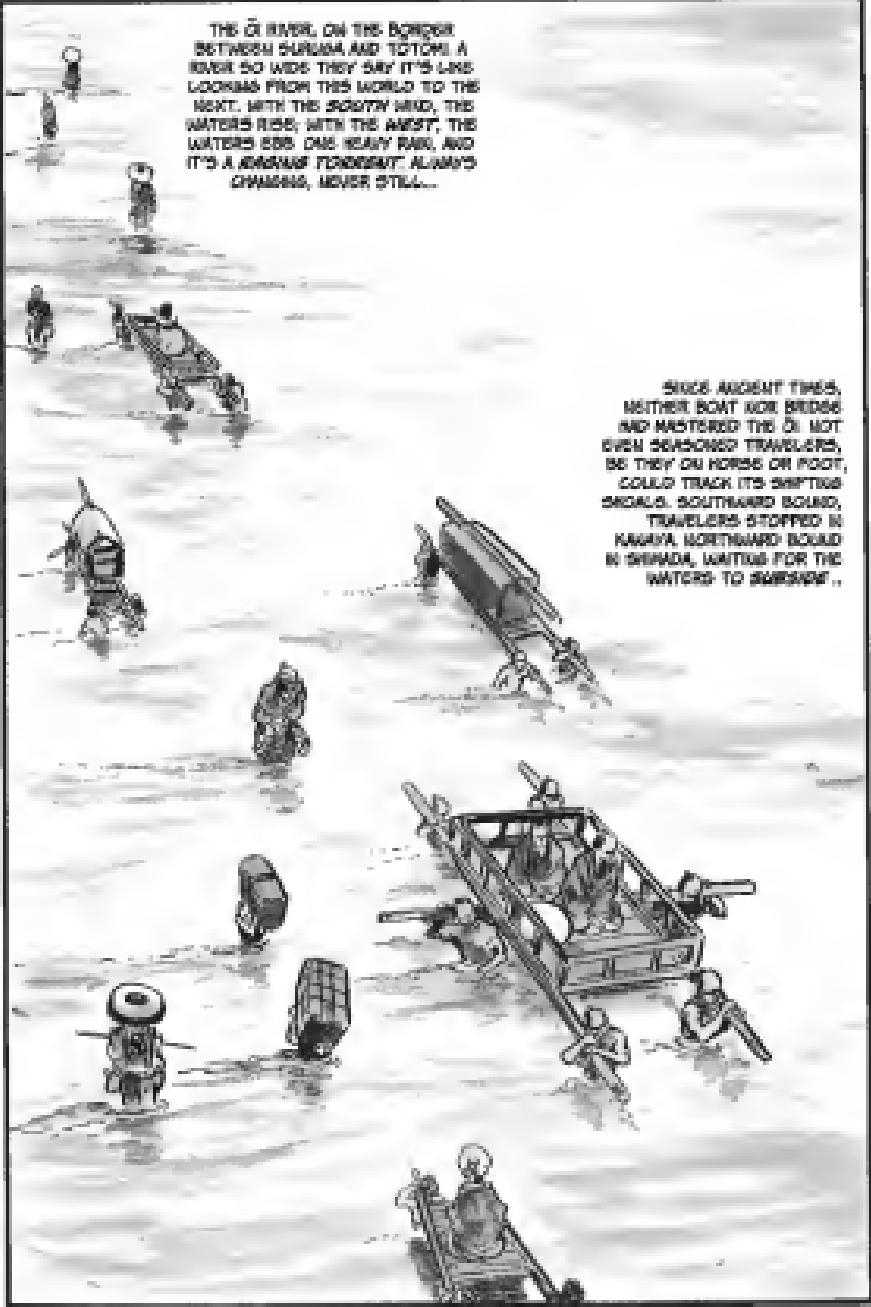






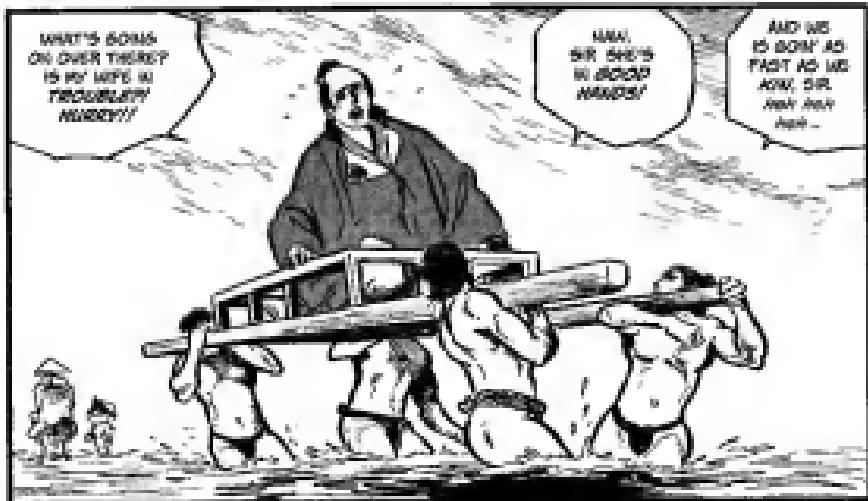
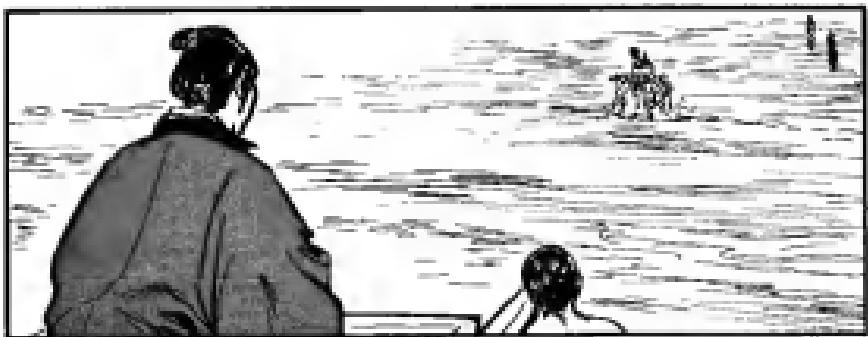




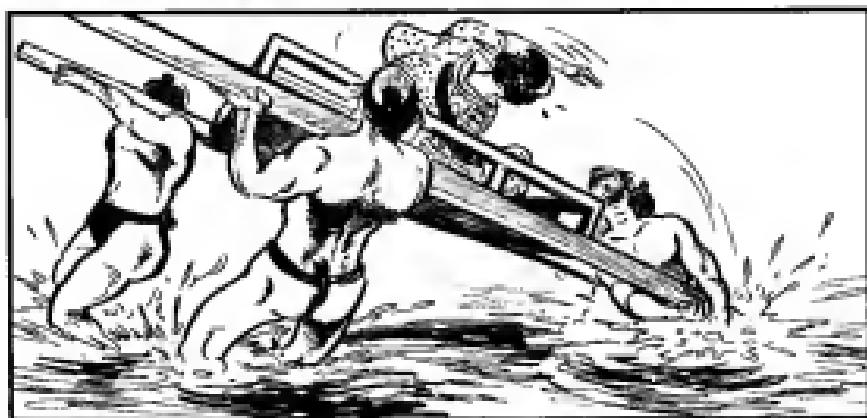
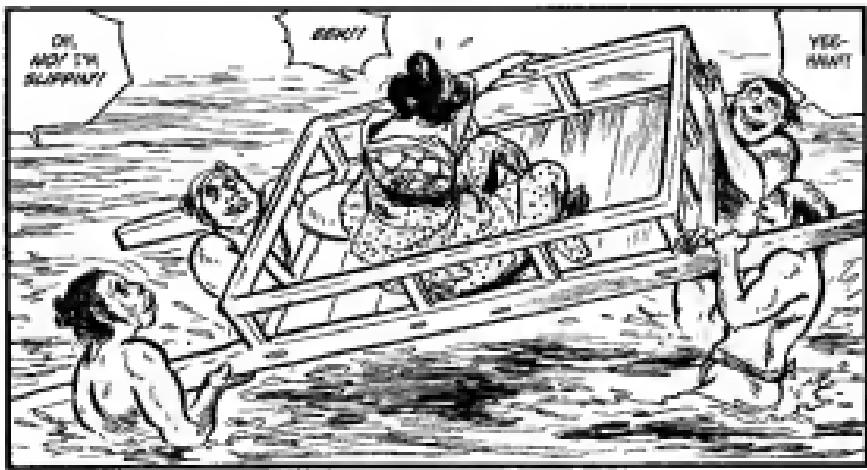


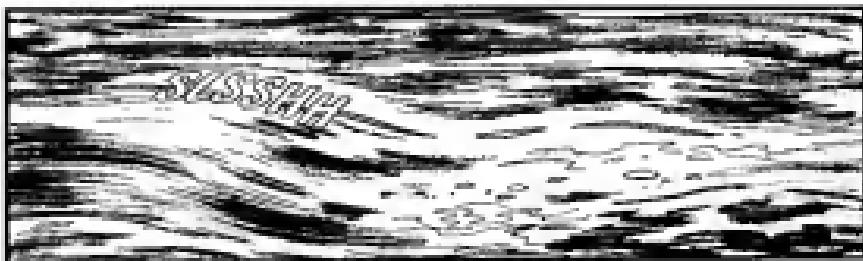
THE OI RIVER, ON THE BORDER  
BETWEEN SURUGA AND TOTOMI. A  
RIVER SO WIDE THEY SAY IT'S LIKE  
LOOKING FROM THIS WORLD TO THE  
NEXT. WITH THE SOUTHERN WIND, THE  
WATERS RISE; WITH THE ANEST, THE  
WATERS EBB. ONE HEAVY RAIN, AND  
IT'S A JOURNEY FOREVER: ALWAYS  
CHANGING, NEVER STILL...

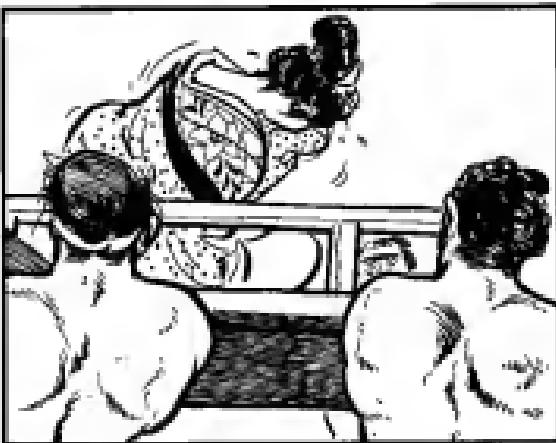
Since ancient times,  
neither boat nor bridge  
had mastered the Oi. Not  
even seasoned travelers,  
be they on horse or foot,  
could track its shifting  
currents. Southward bound,  
travelers stopped in  
KAWAYA, northward bound  
in SHIMADA, waiting for the  
waters to subside...



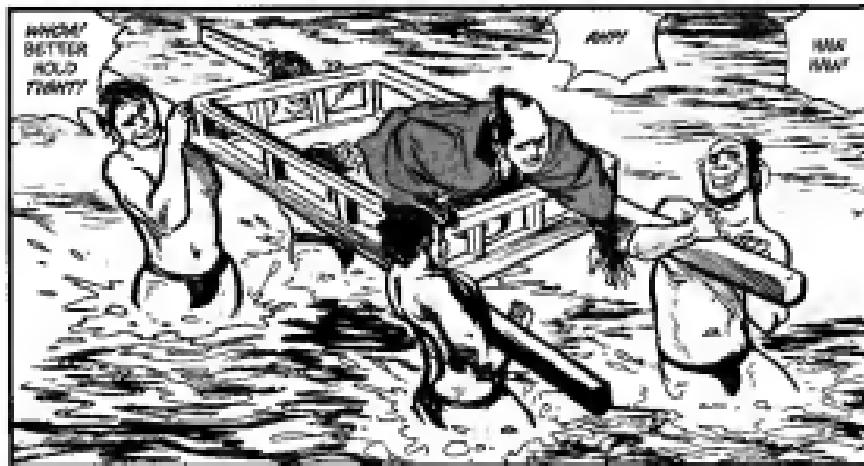












IN THOSE DAYS THE SHOGUNATE MAINTAINED SERIOUS CHECKPOINTS ON CRITICAL THOROUGHFARES, AND RELIED ON FERRY BOATS AND RIVER LABORERS FOR CROSSING THE NATION'S MANY RIVERS. IN PART IT WAS BECAUSE BRIDGE-BUILDING TECHNOLOGY WAS TOO PRIMITIVE FOR SUCH POWERFUL CURRENTS, IN PART A DELIBERATE POLICY, DESIGNED TO HINDER SURPRISE ATTACKS ON GO.

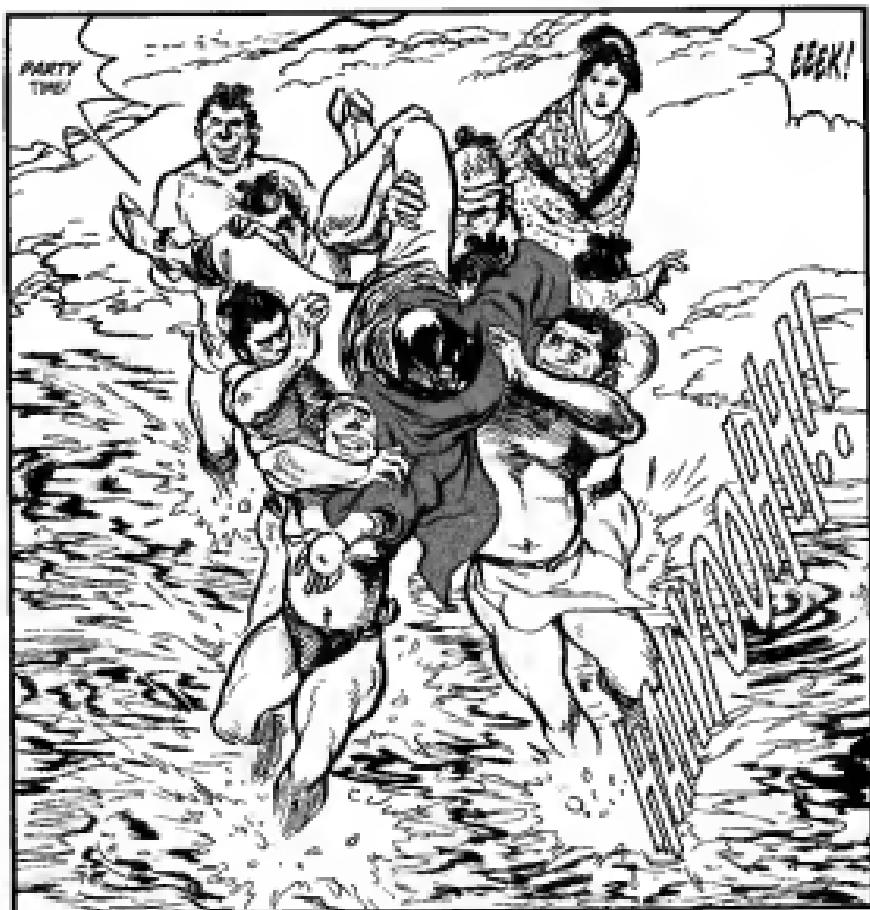
AND SO THE RIVER LABORERS BECAME THE BANE OF EVERY TRAVELER. CURSED AS *AKOYAMA-MUSO*—"NAKED WORKERS"—THEY WERE AUTOCRATIC FOR EXTRACTIVE TIPS, AND FORCED FEMALE PASSENGERS TO EXPOSE THEMSELVES OR SUBMIT TO HUMILIATING FONDPLAIS. COUNTLESS TRAVEL RECORDS SPEAK OF THEIR ABUSIVE AGAINST WOMEN.

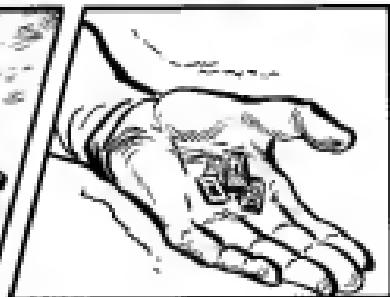
THE AMAKUSA-MUSO SYSTEM LASTED WELL INTO THE MEIJI PERIOD (1868-1912) AND JAPAN'S OPENING TO THE WEST. EVEN ON THE TOKURO RIVER NEAR MODERN TOKYO, THERE WERE 40 BRIDGES BUILT UNTIL 1867.





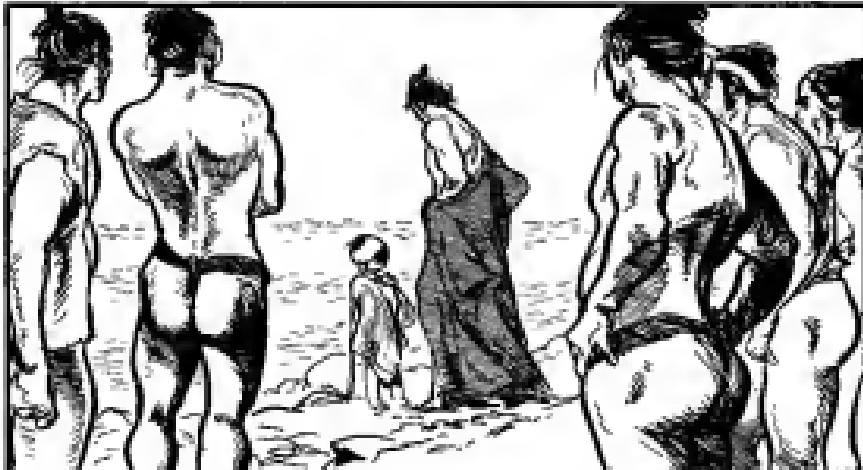
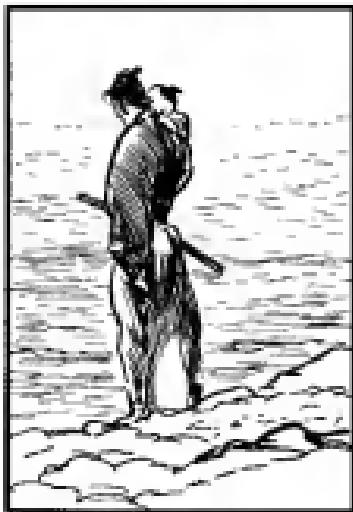


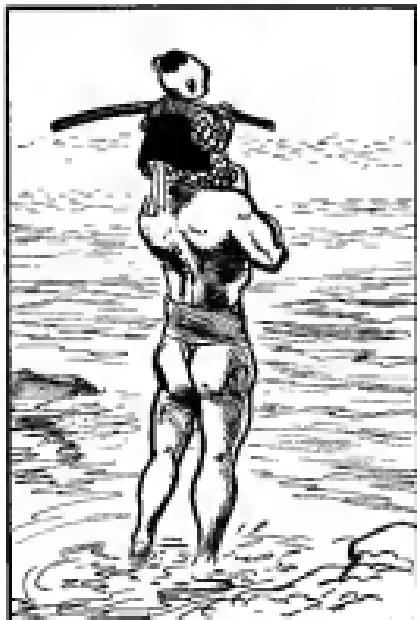
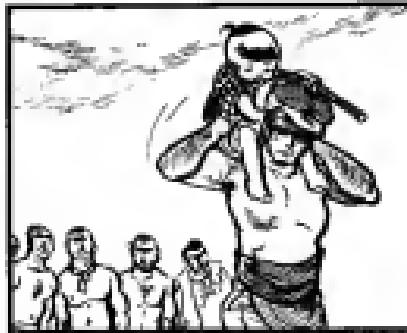


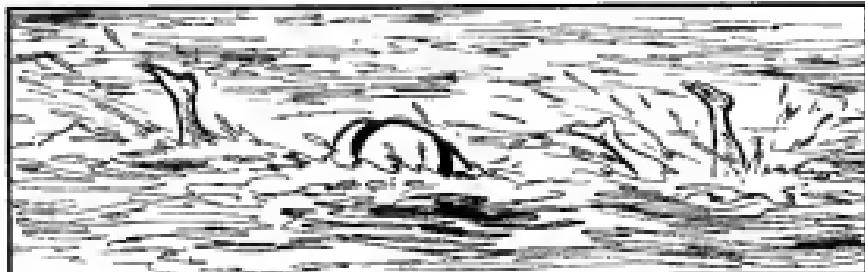


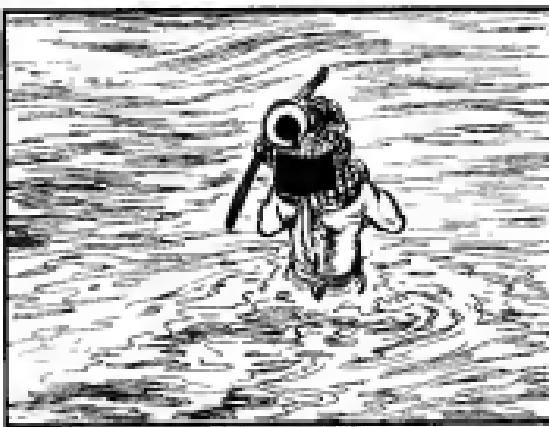
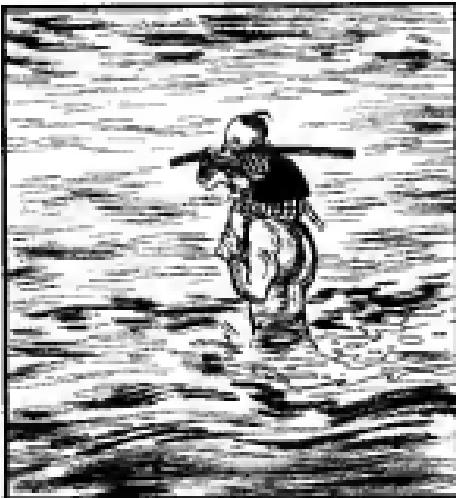
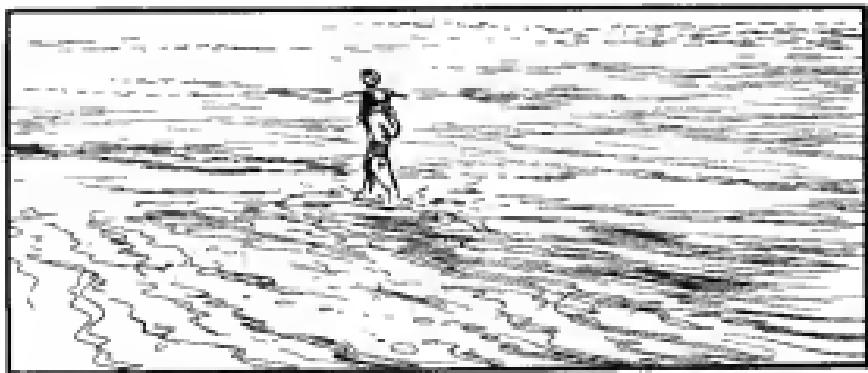


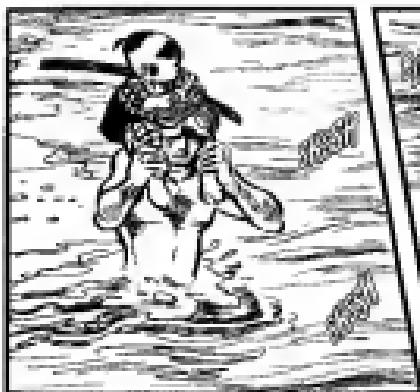








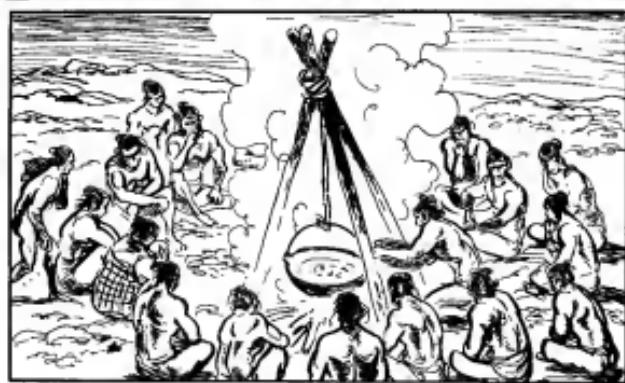






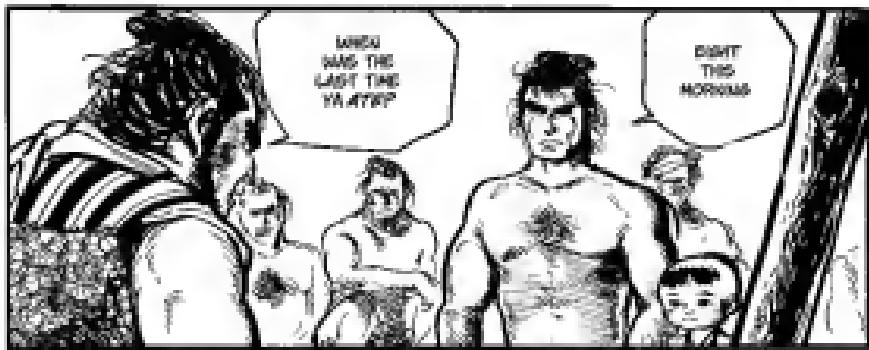


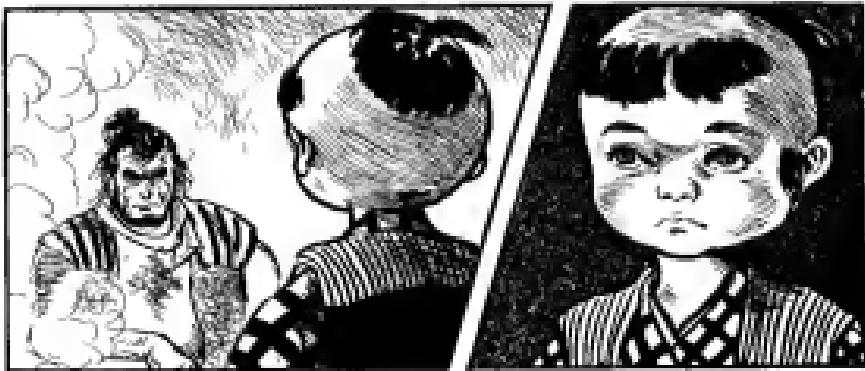












I KNOWRIGHT BOY MY MORNIN' KID WOULD  
WATCH THAT FOOD LIKE A HAWK...BUT NOT  
HAWK HE MAY BE DOWN ANY DAY, BUT SINCE A  
SAMOURAI, ALWAYS A SAMOURAI TH' KID'S  
GRANNYBOY HE'S GOT THAT  
DISCIPLINE BOY!











NORMALLY THE DI RIVER RUNS TWO SHAKA FIVE  
SHAKA DEEP. WHEN THE WATERS ROSE ANOTHER  
SHAKA, IT WAS CLOSED TO HORSES, UP TO TWO  
SHAKA OVER NORMAL, CLOSED TO PEOPLE OVER  
TWO SHAKA HIGH. WITH THE RIVER RUNNING FOUR  
SHAKA FIVE SHAKA DEEP AND MORE, THEY WOULD  
DECLARE THE RIVER CLOSED.



BUT FOR THE  
SOUGO-BANCO,  
THE OFFICIAL  
LINE OF  
COMMUNICATION  
FOR THE  
SHOGUNATE,  
THE RIVER HAD  
ALREADY CLOSED.

NO MATTER HOW  
DEEP THE FLOOD,  
TEAMS OF HAND-  
PICKED RIVER  
LABORERS TOOK  
THE SOUGO-BANCO  
ACROSS.













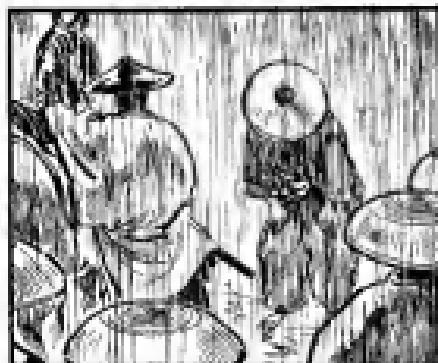




THE GOUKUWAII GOUDI WERE THE OFFICIAL CORRESPONDENTS OF THE OUT-POSTS OF THE SAMOURAI. CORRESPONDENCE FROM THE DODGY CASTLE GUARDEN OF ODAKA CASTLE, FROM THE SHAGY REPRESENTATIVE IN THE IMPERIAL COURT CITY OF KYOTO, FROM DAWAKAWASHI IN EVERY PART OF DAIWA, ALL STREAMED BACK TO EDO IN THEIR HEAVILY GUARDED, WATERPROOFED BAGS (KAKU)

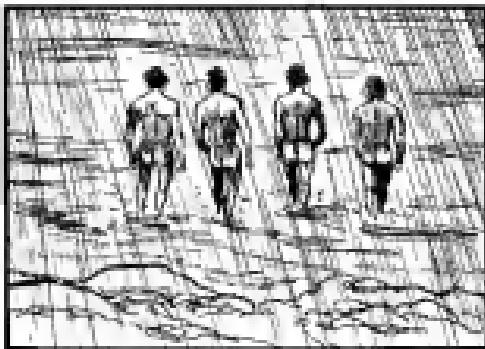




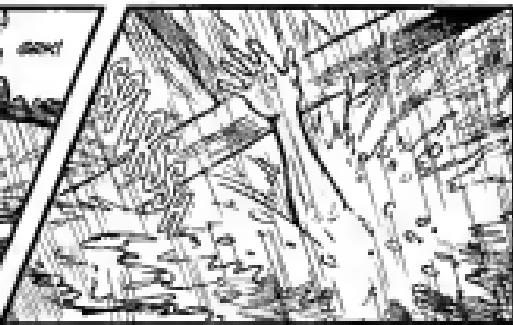


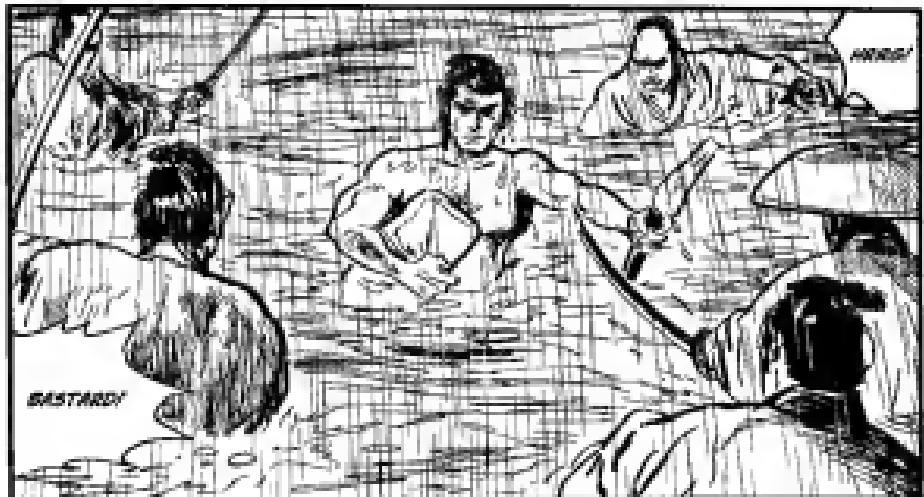


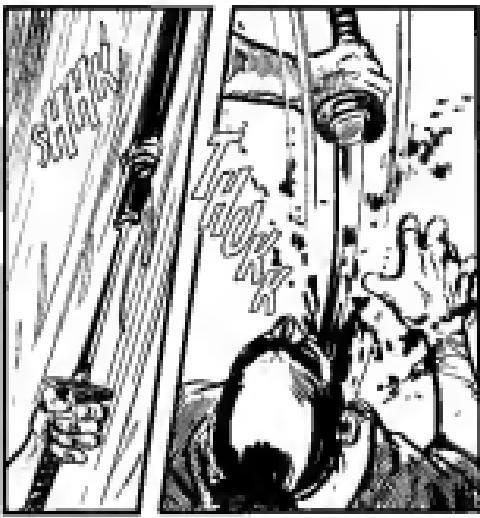










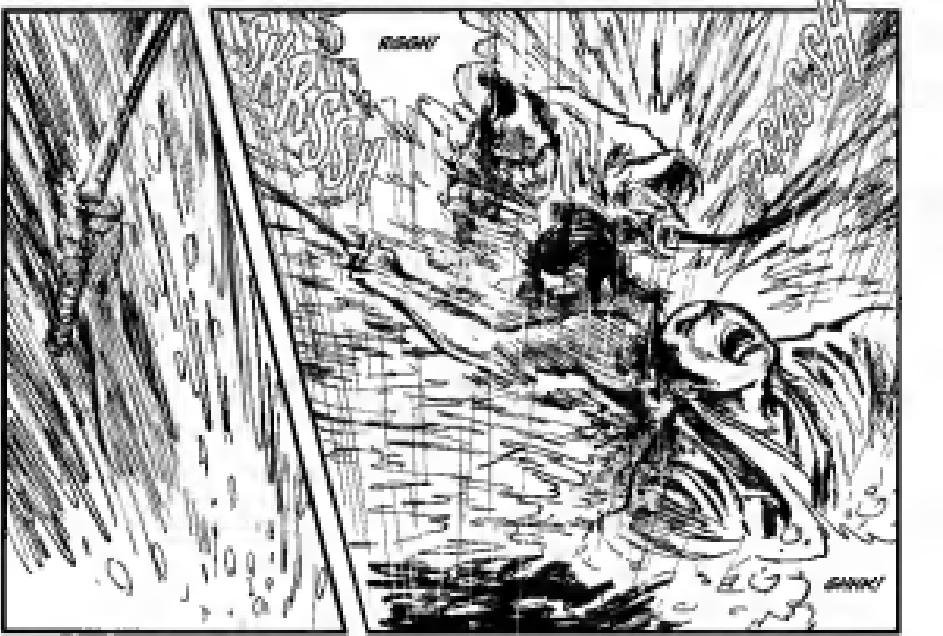


RYAAAA!



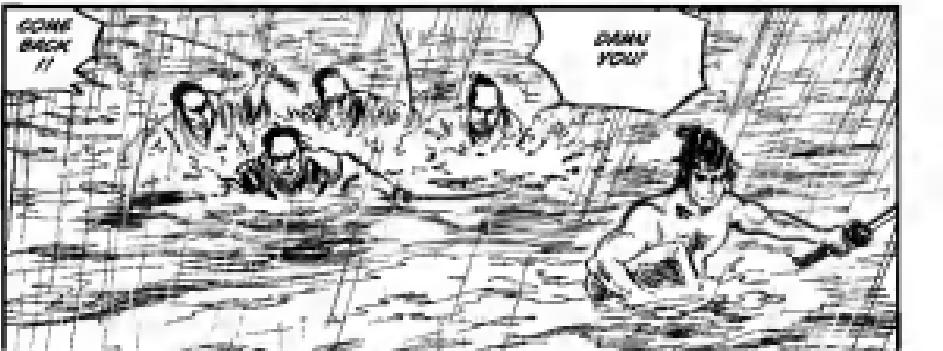
ROBBY

EEG-EEG



COME  
BACK!!

DAMN  
YOU!!

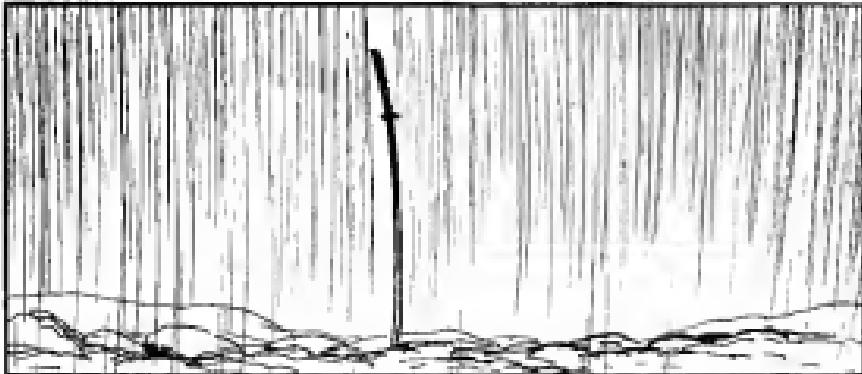
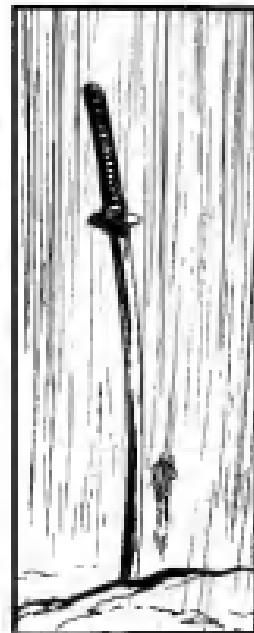
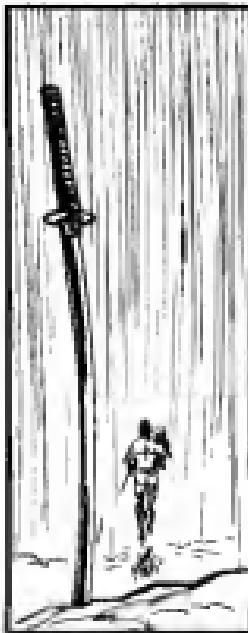












the forty-ninth

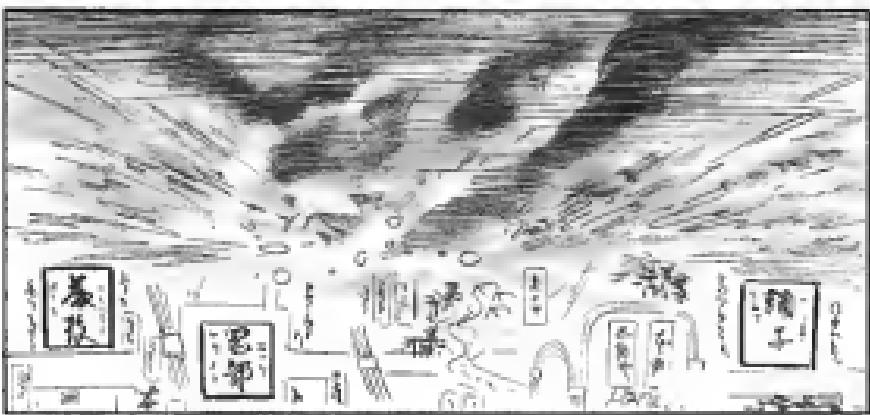


The  
Yagyū  
Letter:  
Prologue

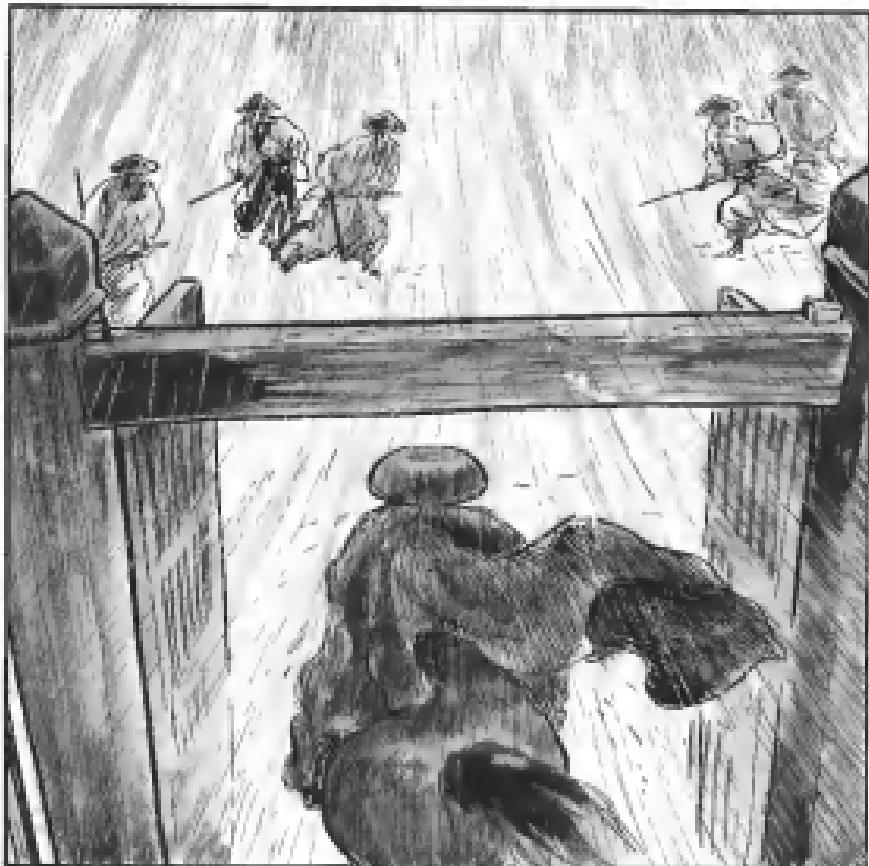


THOKKATA

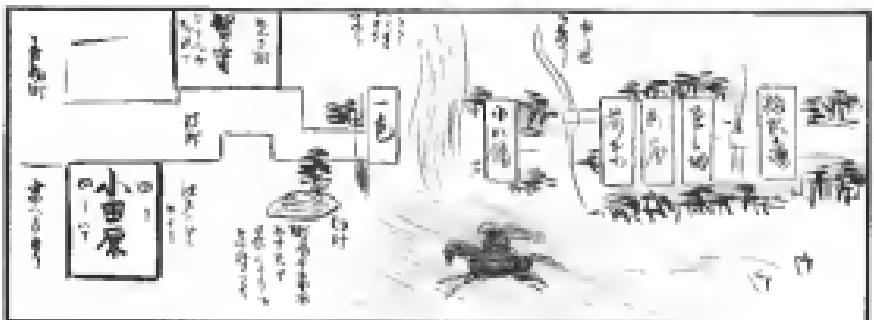
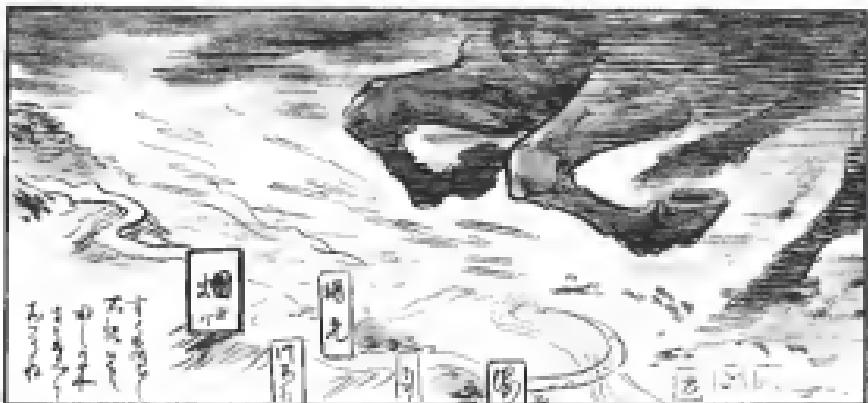
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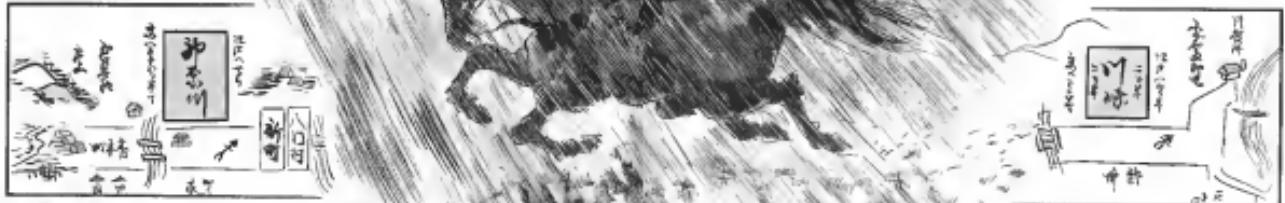
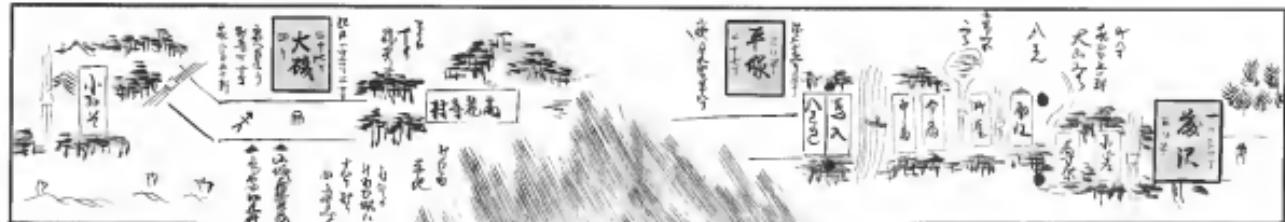


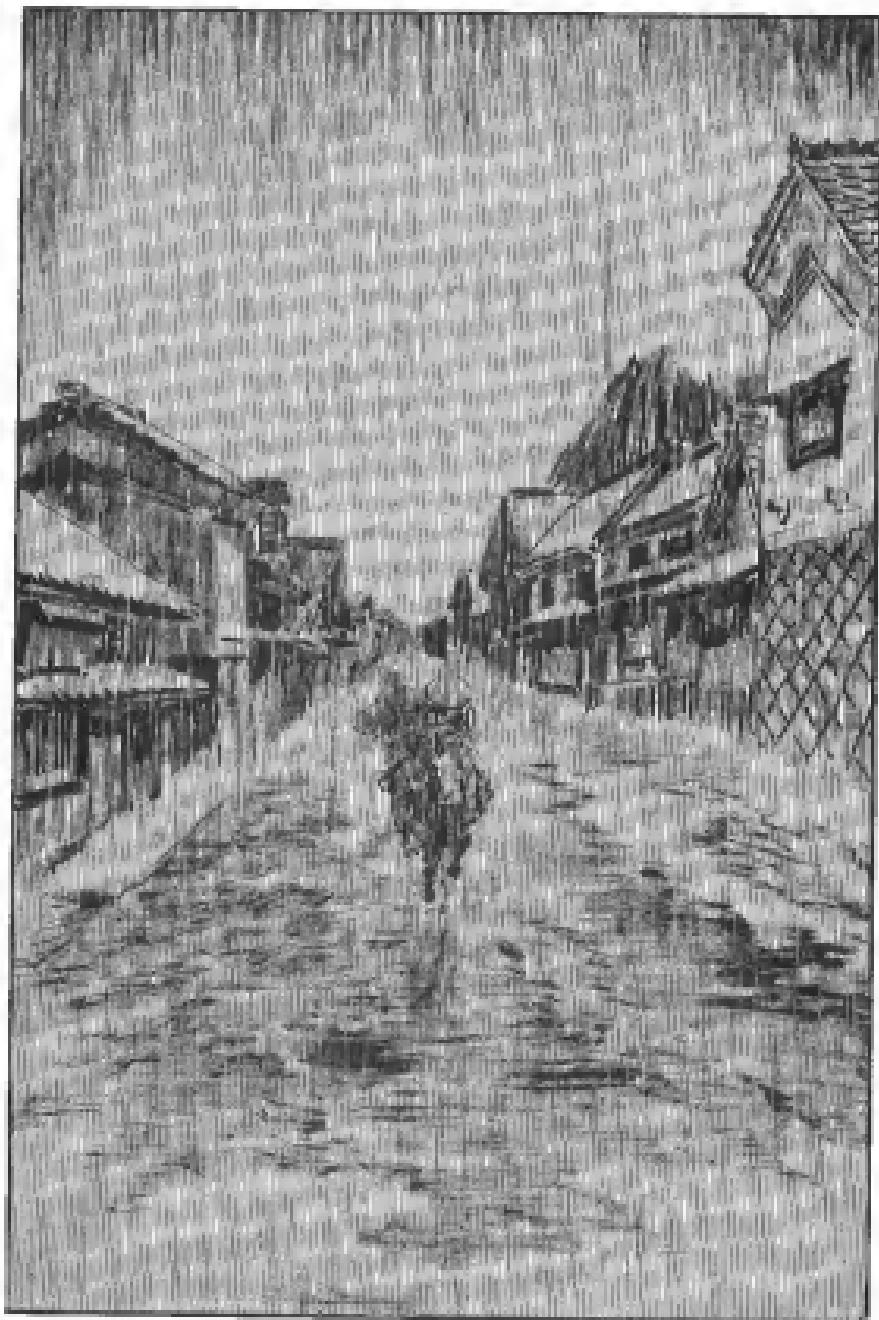


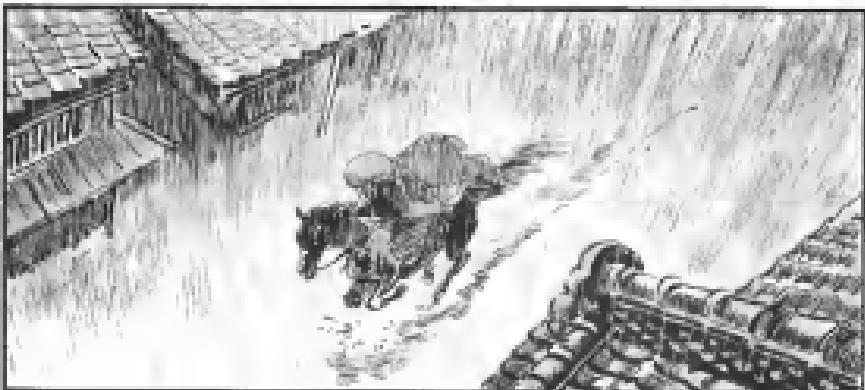
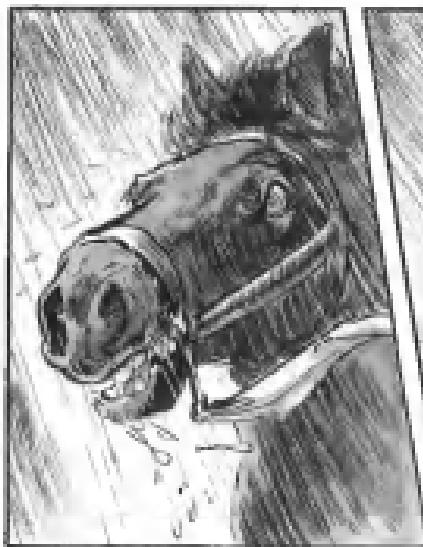










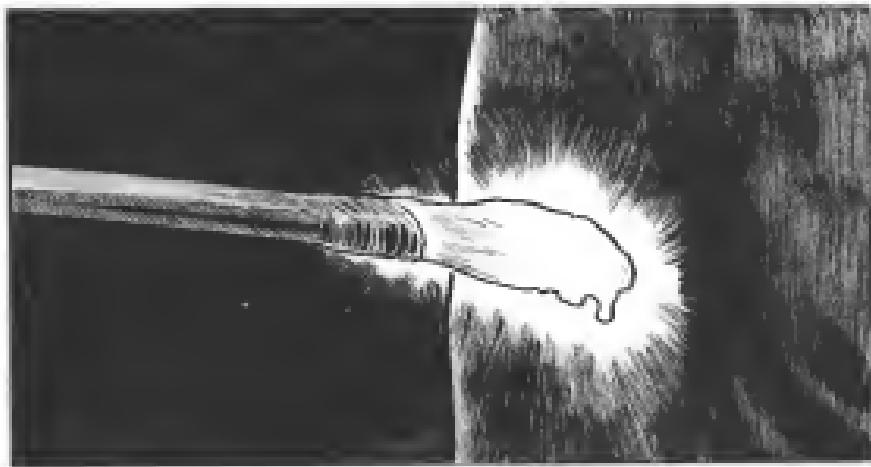


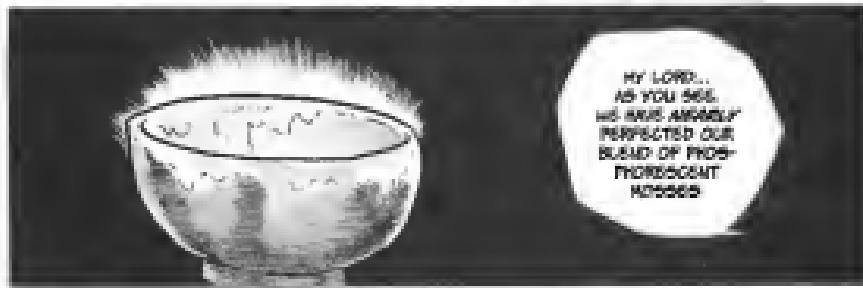










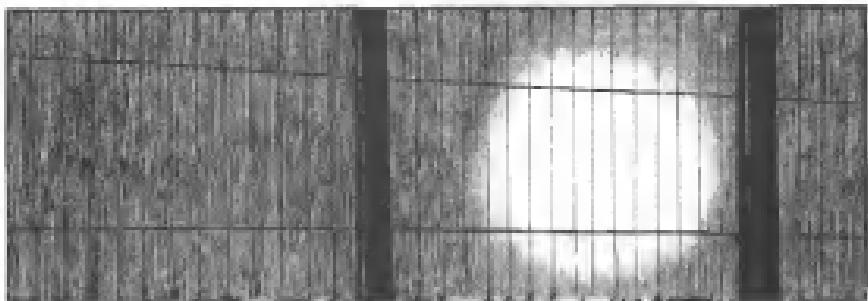


MY LORD...  
AS YOU SEE,  
WE HAVE ANNOYLY  
PERFECTED OUR  
BUDDH OF PRO-  
PHETICANT  
KOSSES.



HEH...  
IMPERFECT  
NON-THLESSY  
BUT AS THE PERFECT  
FIX THE BODHIE  
THE BOTTOM!

Y-YEH!  
MY LORD, FOR  
THE HONOR OF  
THE APPEND-  
GUAN!



MY LORDY  
A HARMONICA  
RIDER AT THE GATES!  
HE SAYS HE BEARS  
URGENT NEWS...



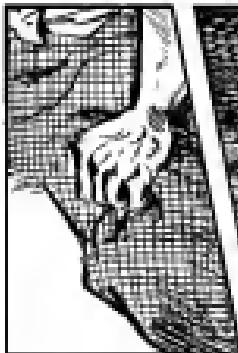


BUT BY  
STEALING IT,  
YOU'VE UNFOR-  
GIVABLY CHALLENGED  
THE UDO-MARO'S  
DIRECTORITY

YOU'VE ENDED  
OUR PART OF YOUR  
OWN ACCORDINGLY FEWLY!  
DON'T YOU SEE HOW  
POWERLESS YOU  
ARE??

LISTEN WHILE THE  
TRUCE IS OVER! THE  
UDO-MARO'S REGN IN  
POWER TO STRIKE  
DOWN OSAKI  
ITTO!

WE MUST  
RETAKE THE  
UDO-  
MARO!





LONG WOLF AND CUB BOOK NINE: THE END  
TO BE CONTINUED

# GLOSSARY

## ashigara

A lightly armed foot soldier, one of the lowest ranks of the samurai caste.

## bu

A small coin, worth 1/8th of a ryō.

## buke

A samurai household.

## bushi

A samurai. A member of the warrior class.

## bushidō

The way of the warrior.

## daikanshō

The office of the *daikan*, the primary local representative of the shōgunate in territories outside of Edo. The *daikan* and his staff collected taxes owed to Edo and oversaw public works, agriculture, and other projects administered by the central government.

## daimyō

A feudal lord.

## Edo

The capital of medieval Japan and the seat of the shōgunate. The site of modern-day Tokyo.

## han

A feudal domain.

## hanshi

Samurai in the service of a *haw*.

## honorifics

Japan is a class and status society and proper forms of address are critical. Common markers of respect are the prefixes *o-* and *go-*, and a wide range of suffixes. Some of the suffixes you will encounter in *Low Wolf and Cub*:

- chan* – for children, young women, and close friends
- sensei* – archaic; used for higher-ranked or highly respected figures
- sama* – used for superiors
- san* – the most common, used among equals or near-equals
- sensei* – used for teachers, masters, respected entertainers, and politicians

## jōdai

Castle warden. The ranking *san* official in charge of a daimyō's castle when the daimyō was spending his obligatory years in Edo.

## kōgi kaishakumin

The shōgun's own *san*, who performed executions ordered by the shōgun.

## ku

A bushel of rice. The traditional measure of a han's wealth, a measure of its agricultural land and productivity.

## meitumadō

The Buddhist Hell. The way of demons and damnation.

## o-niwanban

A *ninja*. Literally "one in the garden." Ninja had their heyday in the time of

warring states before the rise of the Tokugawa clan. Originally mercenaries serving different warlords, by the Edo period they were in the service of the central government. The most famous were the ninja of Iga and Kaga, north of Kyoto. The Kurikawa that appear in *One Wolf and Cub* were officially the laborers and manual workers in Edo Castle. Whether they truly served as a secret spy corps is lost in history.

#### **rendai**

Platforms used for carrying travelers across rivers. Named for their resemblance to the *rendai* (lotus platform) altar in Buddhist temples.

#### **rōjū**

Senior councilors. The inner circle of councilors directly advising the shogun. The *rōjū* were the ultimate advisory body to the Tokugawa shōgunate's national government.

#### **rōnin**

A masterless samurai. Literally, "one adrift on the waves." Members of the samurai caste who have lost their masters through the dissolution of *hō*, expulsion for misbehavior, or other reasons. Prohibited from working as farmers or merchants under the strict Confucian caste system imposed by the Tokugawa shōgunate, many impoverished *rōnin* became "hired guns" for whom the code of the samurai was nothing but empty words.

#### **ryō**

Often translated as "school." The many variations of swordsmanship and other martial arts were passed down from generation to generation to the offspring of the originator of the technique or set of techniques, and to any *ashigaru* students that sought to learn from the master.

The largest schools had their own *dōjō* training centers and scores of students. An effective swordsman had to study the different techniques of the various schools to know how to block them in combat. Many *ryō* also had a set of special, secret techniques that were only taught to school initiates.

#### **sankin kōtai**

The Tokugawa required that all *daimyō* spend every other year in Edo, with family members remaining behind when they returned to their *hō*. This practice increased Edo's control over the *daimyō*, both political and fiscal, since the cost of maintaining two separate households and traveling to and from the capital placed a huge strain on *hō* finances.

#### **seigoku**

Warring states. For two centuries between the old central rule in Kyoto and the rise of Oda Nobunaga (1534-1582), the last unifier of Japan, the country was in a state of anarchy riven by constant civil war between rival warlords.

#### **shakun**

10 *met*, approximately 30 centimeters.

#### **shimao**

The young wife of another man.

#### **sun**

Approximately 3 centimeters.

#### **yakuza**

Japan's criminal syndicates. In the Edo period, *yakuza* were a common part of the landscape, running houses of gambling and prostitution. As long as they did not overstep their bounds, they were tolerated by the authorities, a tradition little changed in modern Japan.

# KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful *Wolf Wolf and Cub* and *Crying Freeman* manga, Koike has hosted television programs; founded a golf magazine; produced movies; written popular fiction, poetry, and screenplays; and mentored some of Japan's best manga talent.

*Wolf Wolf and Cub* was first serialized in Japan in 1970 (under the title *Kazure Okami*) in *Manga Action* magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide. Koike collected numerous awards for his work on the series throughout the next decade. Starting in 1972, Koike adapted the popular manga into a series of six films, the *Baby Cart Asylum* saga, garnering widespread commercial success and critical acclaim for his screenwriting.

This wasn't Koike's only foray into film and video. In 1996, *Crying Freeman*, the manga Koike created with artist Ryoichi Ikegami, was

produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America.

And to give something back to the medium that gave him so much, Koike started the *Gegege Sengoku*, a college course aimed at helping talented writers and artists — such as *Ranma 1/2* creator Rumiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's continued success in comics and literature has proven this philosophy true.



# GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kashi-shibai*, or "paper-play" narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *kashi-bo* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *kashi-bo* readers.

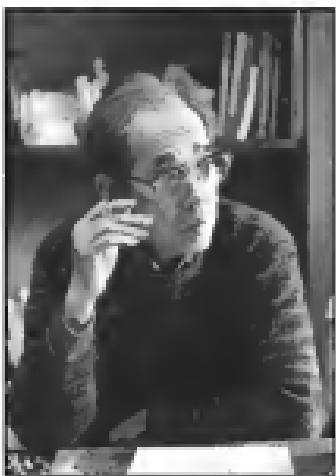
In 1967, Kojima broke into the magazine market with his series *Doyashi*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series.

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Kerusso*

*(Low Boy and Cub)*. Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme-song records. Koike and Kojima were soon dubbed the "golden duo" and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 5, 2000 at the age of 71.





Water, death, and angry ninja take the forefront in this exciting volume of the legendary *Lone Wolf and Cub* series. A pitiful ferryboat girl must watch as the Lone Wolf, Ogami Itto, stands against the man she loves. A rogue swordsman-for-hire learns a valuable lesson about Bushido, the Way of the Warrior, from Ogami's steely blade. And the Lone Wolf faces the treachery of the Kurokuwa ninja clan, taking employment as a lowly river porter in a clever plan to steal the secret plans of his arch-enemy, the Yagyu clan, declaring war against them all!

*"You want epic? Lone Wolf and Cub...is considered by many to be one of the best series ever in comics."*

— William J. Dowdling  
Milwaukee Journal Sentinel

■ EISNER AWARD WINNER  
■ HARVEY AWARD WINNER



*Front cover illustration*  
by FRANK MILLER  
and LYNN VARLEY

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